

MORE THAN NOSTALGIA—IT'S MOVIE HISTORY

Collector's issue: Ronald Reagan's film career/Interview

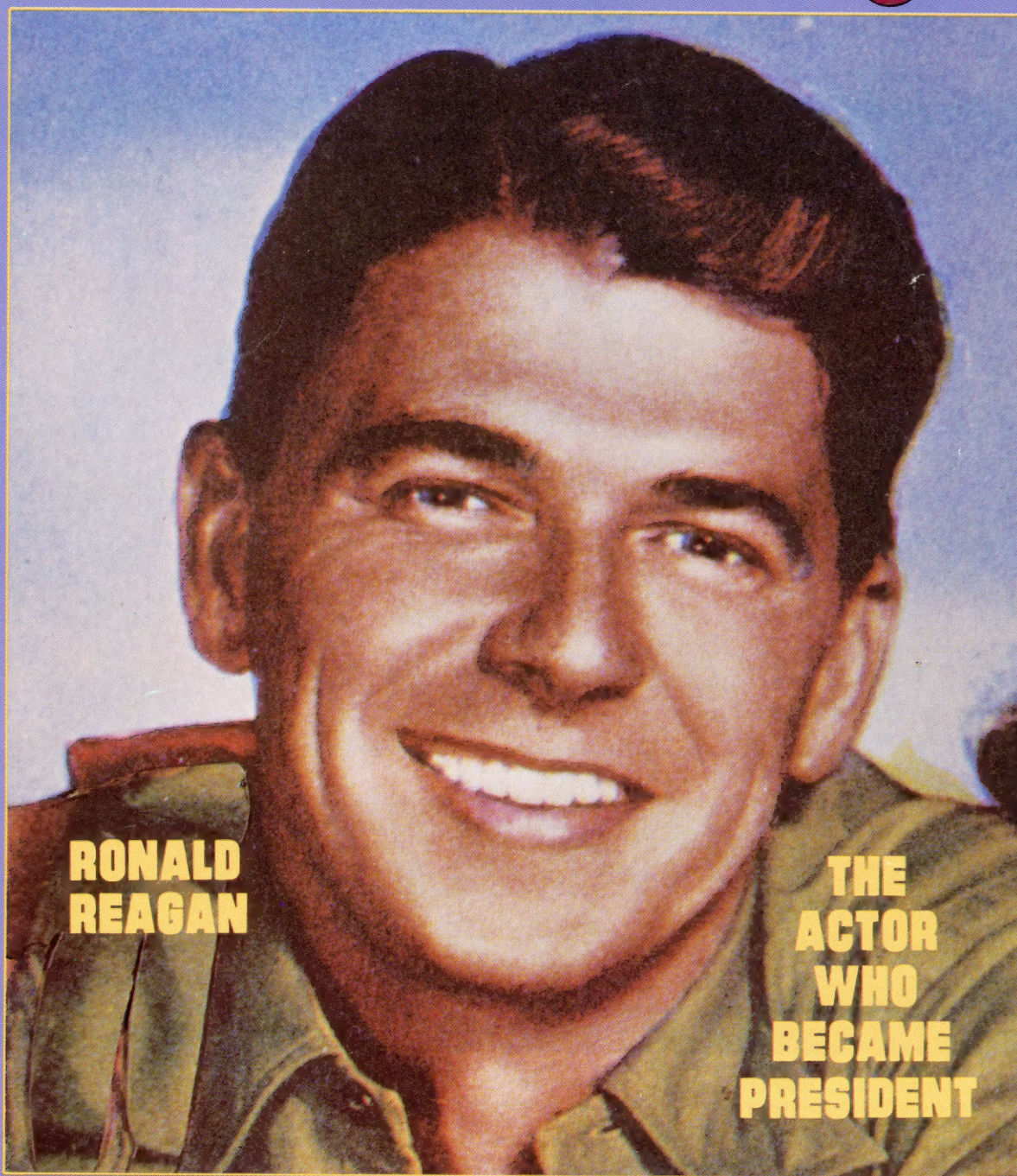
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Hollywood

studio magazine

VOLUME 14, NO. 8/\$1.50

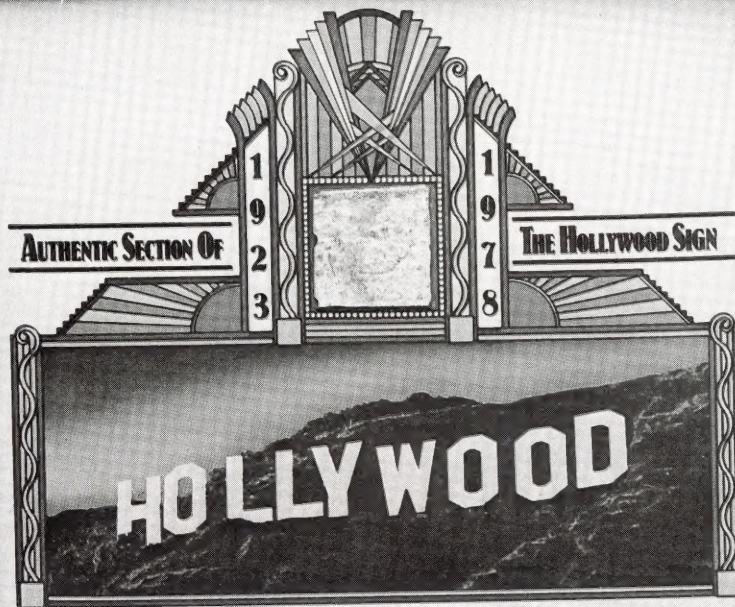


**RONALD
REAGAN**

**THE
ACTOR
WHO
BECAME
PRESIDENT**

**Alexis Smith: The star who has it all together • Film Quiz
Unforgettable Eve Arden • Nancy Carroll, Early Day Star
The Bewitching Ms. Turner • Mae West, Original Sex Symbol
Finch, Bloody Finch • Eleanor Powell Today • Erin O'Brien Moore**

THE STATUS GIFT OF 1980



When the world-famous Hollywood sign was first constructed it was the brainchild of Mr. John D. Roche, whose idea it had been to promote a prestigious subdivision partly owned by the infamous Mack Sennett. Later, the city of Los Angeles received the land as an addition to Griffith Park.

The sign originally read 'Hollywoodland' and was completed in 1923. It stood five stories high and stretched over a city block long! It was the largest sign in the world and became one of America's best-loved landmarks!

Originally the 'Hollywoodland' sign was illuminated by 4000 20-watt light bulbs spaced 8 inches apart. When lit at night, it could be seen for 50 miles! The sign was the first in history to warrant a fulltime maintenance man just to replace the bulbs! The sign very quickly accomplished its intended purpose...it attracted hundreds of thousands of tourists and helped establish Hollywood as the most glamorous city in the world! Early pilots used the lighted sign as a navigational aid and it appeared as a prop in many of Hollywood's early films.

In 1949 a new letter 'H' was erected and the last four letters (LAND) removed. The symbol of the movie industry now proudly read 'Hollywood'.

Hollywood...the ultimate achievement to many, to some it meant shattered hopes and dreams that could never come true. The sign became even more famous when Peg Entwistle, a noted stage actress, became disillusioned and jumped to her death from the letter 'H' in 1932. Other depressed starlets followed her lead and helped to make it a 'signing off place'—adding to the mystique of this famous landmark.

Pranksters have enjoyed re-working the letters. One group changed the letters to read 'Hollywood' to celebrate California's new marijuana laws.

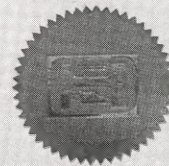
From the war years to 1978 the sign degenerated to a sad relic of what it once was. Many committees, film stars and promoters tried to 'Save The Sign', to no avail. In 1973 the Cultural Heritage Board declared the old Hollywood sign an historical monument (number 111).

In 1978 Alice Cooper, Hugh Hefner, Gene Autry and other concerned individuals raised

\$27,700 per letter to erect the new sign which now stands as proudly as the original on Mt. Lee overlooking Tinseltown.

This piece of a Hollywood legend was the epitome of the city it stood over for 55 years...it promised a make-believe land where sometimes dreams do come true!

Hollywood Sign



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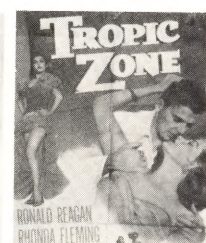
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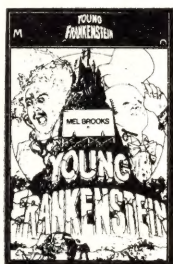
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MOVIE REEL

JOHNNY CARSON TO MC-ACADEMY AWARDS

The 53rd Annual Academy Awards Presentation, to be held Monday, March 30, will start at 7 p.m. PST (10 p.m. EST), it was announced by Fay Kanin, president of the Academy of Motion Picture Arts and Sciences.

This will mark a return to the traditional 7 p.m. starting time for the Oscar Show, which began an hour earlier last year.

As always, the ceremonies will be telecast live. **Johnny Carson** will MC the star-studded event which will honor motion picture achievements for 1980.

18 TECHNICAL ACHIEVEMENTS UP FOR ACADEMY AWARDS

Eighteen technical achievements of the past year are now being considered for Academy Awards and will be recommended for Academy recognition. Donald C. Rogers is chairman of the committee.

Those methods or devices being studied by the committee and the companies submitting them are: Super-Vision, the Super-V Corporation; the Louma Crane by Samcine, Samuelson Film Service, Ltd.; Samcine Inclining Prism, Samuelson Film Service, Ltd.; PT-35JR 35mm Sound Projector, Universal Projector Company; 24 Frame Video System, the Burbank Studios; Pellet Capsule, Spear, Arrow and Knife Guns, Special Effects Unlimited; Pitching Lens, Continental Camera Systems; the Beam Splitter Optical Composite Printer, Industrial Light and Magic, Inc.; the Empire Camera System, Industrial Light and Magic, Inc.; and Cool Light Lighting System, Cool Light Company, Inc.



HOLLYWOOD — A new print of *Wings*, winner of the first Academy Award for best picture in 1927, has been presented by Paramount Pictures to the Academy of Motion Picture Arts and Sciences. Paramount Pictures President **Michael Eisner**, left, presented a print of the classic film to Academy President **Fay Kanin**. **Buddy Rogers**, right, who starred in the film, was present at a brief ceremony at the Academy's Margaret Herrick Library. The Academy hopes eventually to have in its film archives a print of every film nominated for an Academy Award.

MOVIE CLIPS

President and Mrs. Reagan sent a special letter of congratulations to **George Burns** on the occasion of his 85th birthday.

"Dear George, we are very proud to join your family and friends in this special tribute to your 85th birthday.

"Although a prior engagement with Chief Justice Burger prevents us from being with you, we are thinking about you — and that nice warm weather in California." . . . **Christopher Walken** joins **Steve Martin** and **Bernadette Peters** in "Pennies From Heaven," MGM pic rolling in Chicago. Herbert Ross directs from a script by Dennis Potter. Ross and wife Nora Kaye produce . . . **Hume Cronyn** joins **Jane Fonda** and **Kris Kristofferson** in Orion Pictures' "Rollover," lensing under director Alan J. Pakula and producer Bruce Gilbert. Cronyn previously worked with Pakula in "The Parallel View." . . . **Greer Garson**, fully

recovered from her heart attack of last spring, is going back to Broadway — to coproduce *Jitters*, scheduled to open in April with **June Havoc** starring. Said the 71-year-old Greer, now equipped with a pacemaker, of her last year's illness: "The main works rather ground to a stately halt" . . . **Gena Rowlands** will star with husband **John**

Continued on Pg- 6



A salute to **Mel Blanc**, who has been the voice of over 3,000 Warner Bros. cartoon characters over the past 30 years, was held at the Academy of Motion Picture Arts and Sciences in Beverly Hills.

INTO STUDIO ARCHIVES— REMAKES SCHEDULED

The need for original material is forcing filmmakers to dust off studio archives for remakables. RKO Pictures, essentially out of the movie-making business for some 20 years, is proving to be a fertile pasture for these story hunters. *Crossfire*, Edward Dmytryk's 1947 award-winning tale of bigotry, will be remade under the novel's original title, *The Brick Foxhole*. The new version will deal with the novel's original theme of anti-gay bigotry; the 1947 version was altered to portray anti-semitism. John Guillermin is directing from a script by Eric Hughes. RKO's classic suspense horror *Cat People* will be refilmed with Paul Schrader directing from Alan Ormsby's script and Universal has signed John Carpenter to remake *The Thing* with a screenplay by Donald Stewart.

FRED ASTAIRE THIS YEARS AFI AWARD

Fred Astaire has been selected as the ninth recipient of the AFI Achievement Award.

Astaire, 81, began his performing career in vaudeville at the age of 8, dancing with sister Adele. The pair continued to work on both the Broadway and London stages until 1931, when Adele married and Astaire went to Hollywood to begin his film career. Among the many films for which the great dancer is known are those in which he starred with Ginger Rogers *Top Hat*, *Swingtime*, *The Gay Divorcee*, as well as the later pictures which demonstrated both his musical and dramatic talents: *Daddy Long Legs*, *Funny Face*, *On the Beach*, *The Towering Inferno*. His televi-

sion specials have won nine Emmys.

THE FRANCES FARMER STORY TO BE FILMED IN SEATTLE

The exceptionally capable **Frances Farmer** was one of Hollywood's real uncompromising rebels, who's promising beginning (*Come And Get It and Toast Of New York*) began to collapse at only 23! The story has been told in two books, "Will There Really Be A Morning?", her posthumously published autobiography, and the touching "Shadowland," by William Arnold. Now Farmer's tragic fate will be the subject of a feature film and two proposed TV movies. The feature from Brooksfilm, starts shooting in her hometown, Seattle this spring and will portray the stormy beauty as a girl tragically before her time. The CBS version will focus on Farmer's shattered period in mental hospitals. And Gregory King, one of the writers of the ABC movie, says, "She was the Jane Fonda of her time. Had Miss Fonda been around in the 1940s, saying the kinds of things she said in the 1960s, she probably would have wound up the same way Frances did." Casting of the once shining star are yet to be announced.

—K.C.

CLASSIC & FOREIGN FILM COLLECTION

Twyman Films has announced acquisition of the Rohauer Collection of classic and foreign films for exclusive U.S. distribution to colleges, universities, museums, film societies, universities, museum, film societies, schools, churches and other non-theatrical film users, commencing 1981. Information may be obtained from: Twyman Films, Inc., 4700 Wadsworth Rd., Box 605, Dayton, OH 45401. (800) 543-9594.

MOVIE CLIPS

Continued

Cassavetes in Paul Mazursky's "Tempest" for Columbia Pictures . . . — Israeli children are planting a



Forrest Tucker of "F Troop" on stage at the motion picture sound editors 14th annual golden reel awards dinner-dance. (1967).

John Lennon Peace Forest in the mountainous Galilee region in memory of the slain former Beatle, **Yoko Ono**, widow of the superstar who was shot to death in New York City has promised to compose a song for the dedication . . . **Marjorie Reynolds**, who played Peg Riley in the "Life Of Riley" on TV, has come out of retirement for a role in MGM's "All The Marbles" for director Robert Aldrich . . . **Universal's** "Ghost Story" is shooting in Woodstock, Vt., starring **Fred Astaire**, **Melvyn Douglas**, **Douglas Fairbanks, Jr.** and **John Houseman** . . . **The Motion Picture Sound Editors** are planning their "Twenty Eighth" annual Golden Reel awards presentation dinner in May to honor the winners of the best Sound edited feature films and TV series of 1980. Affair will be held in Los Angeles Bonaventure Hotel. Tickets (213) 843-6000, Ext. 2003 . . . **Tribute to James Dean** was presented by the UCLA Film Archives Feb. 8, on the fiftieth anniversary of Dean's birth. Dean became a star posthumously with the release of "Rebel Without A Cause" (1955) . . . **HSM's Robert Kendall** on a business trip to Tampa, Florida writes us that the local TV station is having an Alice Faye Film Festival, presenting a series of her top films, also the local radio plays music from the big band era and W.W. II songs. They also advertise the albums for **Mario Lanza** and **Kate Smith** . **Burt Reynolds** will be honored by the New York Friars Club as its "Man Of The Year" May 16, according to David Tebet, event

chairman.

Reynolds will be saluted at a black-tie dinner for more than 1000 guests at the Waldorf Astoria . . . **Ryan O'Neal** will star in "So Fine" for Warner Bros. and producer Michael Lobell . . .

. . . **Robert Mitchum** is finally making his TV debut as the star of the 16-hour mini-series "The Winds of War" . . . **Charles Bronson** now has his own star in Hollywood's famed Walk of the Stars . . . New Series Family Trees has top stars scheduled for various episodes . . . **Broderic Crawford** plays a woman in a Roman day setting also veteran actor, **John Carradine** is featured.

When **President Ronald Reagan's** party entered two of the inaugural balls, it was **Johnny "Scat" Davis** playing his famous theme which he introduced in *Hollywood Hotel* (1937), which is 'Hooray For Hollywood.' Just recently, Davis was in retirement living in Dallas, Texas. **Tony Zoppi**, entertainment director of the Riviera Hotel in Las Vegas, asked Johnny to pick up his horn again to play at a Dixieland brunch at the Vegas hotel. "We became good friends when we did *Brother Rat* (1938) at Warner Brothers but kind of lost touch over the years. But that date at the Riviera was such a tremendous success, I decided to reorganize my band again in Texas," says Davis. Our new president heard about Davis coming out of retirement and personally asked his old friend to be one of the eight bands playing inaugural balls. **Virginia Mayo** was also invited to attend the inauguration. She and Reagan teamed in *The Girl From Jones Beach* (1949) and *She's Working Her Way Through College* (1952). . **Ila Rhodes**, a one-time Warner Brothers starlet, hadn't been heard of in forty years — until she held a press conference to announce that she and President Ronald Reagan were engaged in 1939 when they co-starred in *Secret Service of the Air*. The romance was short-lived, Rhodes wed a WB publicist and Reagan married Jane Wyman.

—K.C.

. . . **Selena Royle** former silent film actress as much a Tapatio in-

Continued on Pg.45

ALYCE MAY—LANA TURNERS' STAND-IN AND FRIEND



Alyce May, who's long association as Lana Turner's stand-in and confidant was the subject of an HSM article, died Dec. 31, 1980 in Rosarito, Baja Mexico where she lived the past four years. Her career spanned some fifty years, beginning as a child ballerina in *The Phantom of the Opera* through a featured role in *The Last of the Powerseekers* (the feature version of Turner's *The Survivors* TV series)- K.C.

FILMMAKER DONATES \$4.7 MILLION TO USC

Filmmaker **George Lucas**, whose "Star Wars" became an overnight sensation, is donating \$4.7 million to the University of Southern California's film school to encourage young talent.

Lucas got his start at USC, and assisted fellow alumnus **Francis Ford Coppola** who produced Lucas' first commercial film, "American Graffiti," a low budget enterprise that became a top-grossing movie in 1973.

"The USC school gave me my start and lots of other current and successful filmmakers their starts," the 1966 alumnus said, disclosing his gift. "It's logical and appropriate for me as a film producer to support one of the main sources of young talent."

The contribution will ensure a 1981 start on USC's \$14 million film school complex.

MARCO POLO T.V. FILM

The eight-hour NBC mini series **Marco Polo**, which tells of the young 13th-century

Continued on Page 45

Ronald Reagan's career zooms into stardom—the year 1954

By Zelda Cini

If screen actor Ronald Reagan takes to an interview like a duck to water, it's probably because he has a unique kinship with reporters.

"Don't you remember," he asks incredulously, "the guy in the movies who rushes into the phone booth, pushes his hat to the back of his head while the tails of his trench-coat are still flying, drops a nickel in the box, dials a few numbers and then says: 'Gimme the city desk. I've got a story that'll split this town wide open'? That was me!"

That may not be the only reason, come to think of it, for Ronnie Reagan has played a good many meaty roles in his long and highly successful career in motion pictures, and he has had a glancing acquaintance with a typewriter besides. After all, he did report sports for his high school paper in Dixon, Illinois.

He went even further. He became one of the nation's top sports announcers, swapping coast to coast sportscasts with Bill Stern even.

But that was long ago, and on WHO, the NBC affiliate station in Des Moines, Iowa.

"They had a wonderful tie-in commercial on that station, I remember," Reagan volunteered. "You see, it was owned by Bankers' Life. We used to say 'This is station W-H-O, Who? Bankers' Life.' Reagan looked up hopefully. "Don't like it?" He shrugged and chuckled.

Across the room, Nancy Davis Reagan, Ronnie's charming wife, curled more comfortably on the big green sofa as the morning sun streamed through an enormous picture window.

This was not only a highly attractive room. It was possessed of that indescribable something which spells home and warmth.

"We're not through decorating, of course," Nancy volunteered, "but we're getting there." She waves lazily toward the ceiling which was bordered by "stills" in bright red frames, mute testimony to the wide range of roles Ronnie and Nancy had both played, but never together, they admitted wryly.

There is obviously hope, however, since they've only been married a few years. Of course, there's also another career distraction — for Nancy par-



ticularly — in the form of Patricia Ann Reagan, as rotund a small girl as one would find anywhere, who was born at five minutes of two on Oct. 21, 1952 and has a child-size needle point chair to prove it. Wherein also lies a story, though a slight digression, since the needlepoint was lovingly executed by Patty's godmother, herself a one-time famous actress named Colleen Moore. Patty's other godparents are Ardis and Bill Holden, who were also matron of honor and best man at the Reagan wedding.

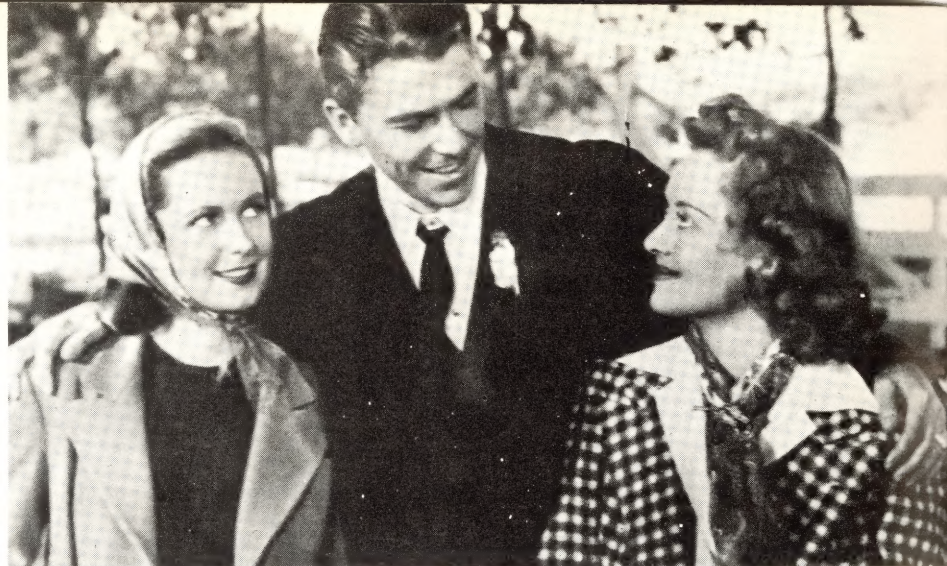
All this information came tumbling out while Ronnie philosophically

answered an intermittent stream of phone calls.

"I'm a member of the mashed potato circuit," he admitted at one point. "You know . . . the dinner speaker?"

"I'm sorry," Reagan apologized as he put the phone back in its rocker. "Looks like we're going to begin that hello-goodbye business again." He patted his wife gently on the shoulder, once more settled himself in a capacious chair and got back to cases.

Actor Ronnie Reagan was born Ronald Wilson Reagan in a little town near Dixon, Illinois, where he



In 1939, neophyte actor Ronald Reagan had the good fortune to be cast as Alec in the film classic, "Dark Victory," playing the socialite friend of Bette Davis (right) and Geraldine Fitzgerald.



Virginia Mayo & Ronald Reagan in "She's Working Her Way Through College" -1952. From Virginia's personal collection.



Louella Parsons and her troupe of young stars during a 1939 vaudeville tour. The talent included **Ronald Reagan** with his arms about **Jane Wyman** (Then his girl-friend), and **Susan Hayward**. Below, left to right, are **Parsons**, **William Curley** (editor of New York's Journal-American), humorist **Arthur Baer**, **Arleen Whelan** and columnist **Louis Sobol**.

grew up like any other athletic-minded boy, working just hard enough in school to keep his grades at a level which would keep him playing ball.

Nobody in the Reagan family had ever shown any particular interest in theatricals except his mother who enjoyed what "might be called 'Little Theater' today, but which was called Home Talent Shows then," Ronnie

explained.

"I had a fair interest in school dramatics," he admitted, "but only so long as they didn't interfere with sports."

A career in radio — as staff announcer and sportcaster — followed a promising, but unspectacular schooling and it was as a result of this radio reporting that Reagan talked his way to Hollywood.

"Actually," Ronnie explained, "I was entitled to a vacation, but the Chicago Cubs were headed for Catalina Island for a practice session. So I persuaded my boss it would be a good thing for subsequent-sportscasting if I were to go with them.

"Then, on one of these sunbasking trips, I met Joy Hodges of Warner Brothers. She arranged an appointment for me and Warners signed me — a mere radio announcer — June 1937, I remember.

"My first part? A radio announcer! Film called 'Love Is On The Air!'"

Reagan continued under contract to Warner's until 1949 and was loaned out just once — to MGM — for "The Bad Man," with Wally Beery, and for four years to the Army Air Corps.

While he is just a bit sardonic about some of the kinds of characters he has played in pictures ("for a while it looked like I couldn't play a character if he didn't carry a briefcase"), Ronnie has racked up some fine roles in the half-a-hundred movies he has made through the years, not the least of which were his memorable portrayals in the Knute Rockne Story, and in Dark Victory.

"I was, however," he grinned, "almost always brave in a 'B' fashion and, in a manner of speaking might even have been called 'the Errol Flynn of the B's,'" he added.

"I remember one year pretty vividly, but mostly because I made 8 pictures in 11 months. I think I played a breathless newspaper reporter in three of them!"

All the while Ronnie was busy making pictures, he was also very busy in the organization and administration of the Screen Actors Guild now one of

the most efficient and respected actors' unions in theater business.

Until recently, Ronnie Reagan was SAG's very active president, what's more, which is how he happened to meet Nancy Davis, in a round-about sort of way.

"There was another Nancy Davis" Nancy explained, "It seems she had been reputed to be associated with some — shall we say pink? — organizations. I had been named to serve on a committee and there was some confusion about which Nancy Davis I was. I had to get the matter straightened out and Mr. Reagan, president of the Guild, was the one to contact. So I did. He not only straightened out that problem, but . . ." she smiled happily. "We dated nearly a year before we were married, though."

"Nancy," Ronnie explained, "was under contract to MGM and now, despite the baby, she's doing quite a bit of television."

The conversation shifted slightly to TV and thence to motion pictures as a business. Ronnie doesn't hold too strongly with the popular concept of TV being the major reason for shrinking box-office receipts across the country, partly because, as he explained, the year end "take" was higher than any at any other time since the war.

"There are just more public recreations available" Ronnie said earnestly. "Bowling, for instance, which used to be a sport on a part with 'pool-rooms.' Now it's not only acceptable, it's popular. And golf, even night driving-ranges. Golf used to be a sport for old men and sissies. Now everybody plays it and enjoys it. And night sports generally," he went on. "All these things have naturally affected motion picture profits."

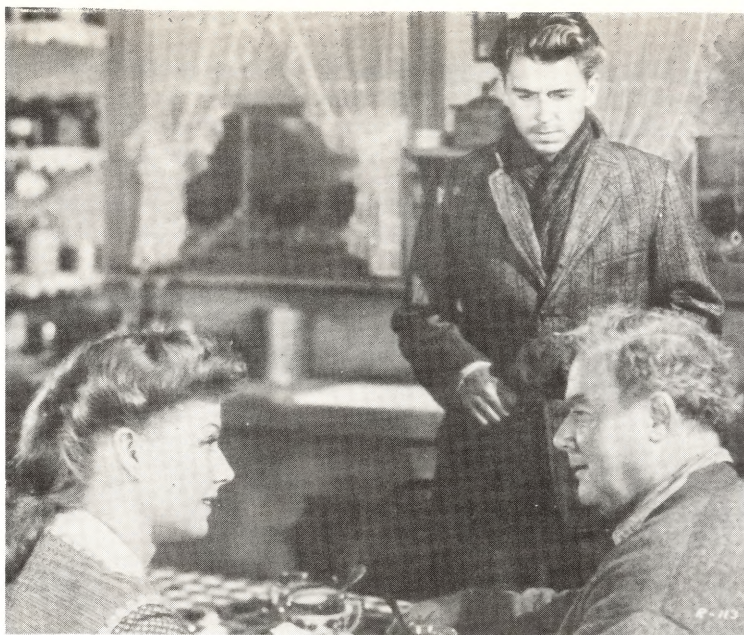
There is no mistaking Ronnie Reagan's deep sincerity on the plight — and the welfare — of Screen Guild members in these changing times.

Or at any time, for that matter.

"In 16 years of Guild records, we have discovered that the average life of a motion picture actor is five-and-a-half years," he pointed out. "That sounds ridiculous to you, perhaps, in view some of the exceptions you can name. Like me," and he chuckled sheepishly.

"But do you know how much of the 'raised prices' in the box office filter back to the actor?" He leaned forward. "For every box office dollar — and prices have gone up an estimated 11.5 per cent — a Hollywood actor gets one-and-three fifths cents!" Ronnie leaned back and sighed.

"Furthermore, if he makes what may seem an outrageous salary one year because he's working a lot (and



His best acting was in *Kings Row* with Ann Sheridan.

very, very few actors are under contract . . . they're nearly all free-lancing, like I am) he can't possibly save any money under the present tax structure, which incidentally, the Guild is trying very hard to change. Furthermore, his chances of working the following year are minimized because he has made so many pictures. It's a vicious circle."

Ronnie himself has just finished "Prisoner of War" for MGM.

"An oil well, which also has a limited productive life, is taxed on the basis of 72½ per cent of its gross . . . 27.5 per cent from the whole gross is non-taxable. Any professional — who has only his talents as a commodity — should, in my estimation, get a similar break."

With which sage remark, like a signal, the front door opened and in came a powder-blue bundle of blond-headed butterball in the arms of her nurse.

This was and is, Patricia Ann, and she was carrying a flower which she

finally gave to her father along with a low, delighted chuckle.

The morning had somehow slipped away. Nancy, the nurse and Patricia Ann did likewise, with appropriate farewells.

Ronald Reagan, **Air Corps** veteran, from the doorway watched the zooming flight of an airliner, and shook his head.

"I don't believe it," he grinned. "I'm a one-man movement back to the horse. If it flies higher or moves faster, I'm against it," he said vehemently, and explained about "Yearling Row", his ranch near Malibu Lake where the Reagan family spends most its leisure time breeding race horses. ★

This nostalgic article was sent to HSM some time ago by Zelda Cini, freelance writer who had interviewed the actor Ronald Reagan in his Amalfi Drive home in the Pacific Palisades, Calif. The interview appeared in 1954 in a local Pacific Palisades, Calif. newspaper.

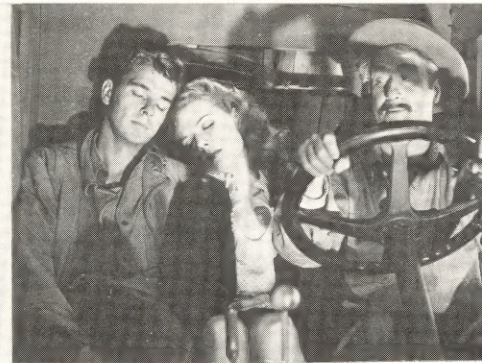
The Films of Ronald Reagan

Love Is on the Air
Hollywood Hotel
Swing Your Lady
Sergeant Murphy
Accidents Will Happen
Cowboy from Brooklyn
Boy Meets Girl
Girls on Probation
Brother Rat
Going Places
Secret Service of the Air
Dark Victory
Code of the Secret Service
Naughty but Nice

Hell's Kitchen
Angels Wash Their Faces
Smashing the Money Ring
Brother Rat and a Baby
An Angel from Texas
Murder in the Air
Klute Rockne — All American
Tugboat Annie Sails Again
Santa Fe Trail
The Bad Man
Million Dollar Baby
Nine Lives Are Not Enough
International Squadron
Kings Row
Juke Girl
Desperate Journey
This Is the Army
Stallion Road
That Hagen Girl
The Voice of the Turtle

John Loves Mary
Night Unto Night
The Girl from Jones Beach
It's a Great Feeling
That Hasty Heart
Louisa
Storm Warning
Bedtime for Bonzo
That Last Outpost
Hong Kong
She's Working Her Way Through College
The Winning Team
Tropic Zone
Law and Order
Prisoner of War
Cattle Queen of Montana
Tennessee's Partner
Hellcats of the Navy
The Killers

Ronald Reagan never had a role more dramatic on the screen than the one he is now playing in real life. His movie career spanned twenty five years and fifty eight films. A leading man and a star he never quite attained super-stardom — but fate had a larger starring role in store for him. During this period he became President of the Screen Actors Guild and was successful in fighting for screen actors rights. Then followed his career in politics which led to his becoming Governor of California in 1966 . . . and now in 1981 . . . President of the United States.



1 - "Accidents Will Happen" (1938. 2 - "Brother Rat," Wayne Morris, Ronald Reagan, Jane Wyman (his future wife) and Priscilla Lane (1938). 3. "King's Row" with Ann Sheridan (1941). 4 - "Juke Girl" with Ann Sheridan and George Tobias (1942). 5 - "This is the Army", Ronald Reagan and the future Senator, George Murphy (1943).

Reagan's career after the war

Reagan loved the Army. As a personnel officer of the Air Corps motion-picture unit, he was stationed in Hollywood. Empowered to enlist squadrons on top technicians from the studios, his unit produced hundreds of training films. He was loaned back to Warner for special shorts and for the feature version of the Broadway hit *This Is The Army*, the only box-office bonanza of his career. While in the service, he received a seven-year contract that eventually totaled more than \$1 million.

When the war ended, so did Reagan's career. He supported Zachary Scott in one film and nineteen-year-old Shirley Temple in another. He appeared in a series of potentially good vehicles that didn't quite hit the mark. There were the Broadway transfers, *The Voice of the Turtle*, *John Loves Mary*, and *The Hasty Heart*. The latter received an Oscar nomination for Richard Todd and a mild pat on the back for Reagan. But he also did the clinker *The Girl from Jones Beach* with Virginia Mayo, with whom he later teamed up with again in *She's Working Her Way Through College*.

In 1947, our hero began six terms as president of the Screen Actors Guild. His political activities cost him his wife. Wyman divorced him in 1948, complaining about his over-absorption in politics. The fact that she had become a major luminary of the silver screen during his absence probably helped.

As Guild president, Reagan fought against the so-called Communist in-

New at the Astor Theatre in New York
anticipating the success of "Sergeant York," the Warner Bros. picture that preceded it

ANN
SHERIDAN
"Miss Mary" of Kings Row
...the girl from the wrong
side of town...

ROBERT
CUMMINGS
"The Master" of Kings Row
...the man who's made
and known...too well...

RONALD
REAGAN
"The Master" of Kings Row
...the man who's made
and known...too well...

BETTY
FIELD
"Miss Mary" of Kings Row
...the girl from the wrong
side of town...

There is a Story
about a town
called Kings Row
All knew it, but none talked
about it—except in whispers!

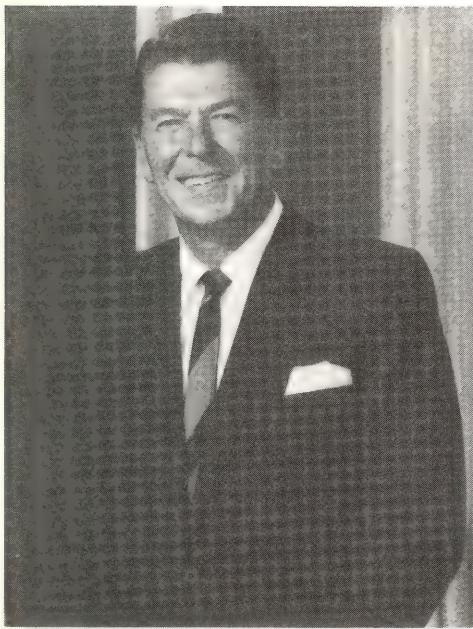
Out of the hushed strangeness of these
lives, and out of the shadows that hid their
shame, filmdom has fashioned a drama
most unusual, most touching and Most
Wonderful! Here is screen greatness, truly!

**KINGS
ROW**

To be long remembered for the best actor
it was — the magnificent film it is!

WARNER BROS. NEW RELEASE
with CHARLES COBURN
Claude Rains - Judith Anderson - Nancy Coleman
The Screen Play is superbly adapted by Casey Robinson from the Novel by Henry Bellamy - Music by Frank

It will be exhibited at your theatre soon - Please check the manager for



The Nation's 'First Lady'



filtration of the movie industry and led a strike to win residual rights for actors.

In 1954, he hosted "General Electric Theatre," becoming the traveling representative for the billion-dollar biggie with its huge Washington, D.C., lobby.

Years of acting training paid off when he gave hundreds of impressive yet uncontroversial speeches. By 1964, he was chairman of the California Citizens for Goldwater. Delivering a nationally televised fund-raising harangue, he became the highlight of that Republican year. The speech became the springboard for his entry into elective politics in 1966, when he won California's governorship.

Whereas Reagan had been dismissed as a has-been actor puttering around in politics, his credentials as twice-elected governor of the most complex state became imposing. His conservative reign elevated California's financial status. His winning platform gave him a syndicated newspaper column, a radio commentary aired five times a week, and a string of high-paying speaking engagements. Combining an anti-welfare stance with a defense of private property and a push for police control on college campuses, Reagan had come to be viewed as a figure anxious to prop up a collapsing system at a time when suspicion of federal irresponsibility was running high.

Entering the presidential primaries and winning them with the flair of a thirties movie champ has given Reagan his biggest role. His solid studio-learned craftsmanship has proved that what Hollywood paid millions for but never really accepted has finally paid off in the political arena.

Nancy Davis was under contract to MGM Studios in the late forties and early fifties. She appeared in "Shadow in the Wall" with Ann Southern and Zachary Scott (1949)

In 1950 she made "The Next Voice You Hear," with James Whitmore. In 1951 she appeared with John Hodiak in "Night Into Morning." In 1952, she starred with George Murphy (later Senator from California) playing the role of his wife in "Talk About A Stranger." "Donovan's Brain" a 1953 United Artist film followed starring Lew Ayres and co-starring Nancy Davis and Gene Evans. But a new role was to follow. As the wife of Ronald Reagan, elected Governor of California, in 1968. She became the State's First Lady and now her finest role follows as "First Lady of the Land!"



1. "The Next Voice You Hear" 1950. **Nancy Davis** and **James Whitmore**.
2. "Night Into Morning" — 1951. **Nancy Davis** and **John Hodiak**.
3. "Talk About A Stranger" - 1952. **Nancy Davis** and **George Murphy**.
4. "Donovan's Brain" - 1953. **Nancy Davis**, **Lew Ayres** and **Gene Evans**.



1 - "Storm Warning" - (1950. 2. "Bedtime for Bonzo," (1951). 3. "Last Outpost" (1951) 4 - "Cattle Queen of Montana" (1954)
5 - "Tennessees' Partner" (1955), 6 - "The Killers," his last film (1964).
12 HOLLYWOOD STUDIO Magazine

ALEXIS SMITH—

A star who has it all together

By Anthony Cassa

The studio system produced beauties the like of which may never be seen again. Consider the following: There was Marilyn Monroe at Twentieth Century-Fox, Susan Hayward at Paramount, Ava Gardner at MGM, Maureen O'Hara at RKO, Rita Hayworth at Columbia, and Maria Montez at Universal. But it was the good ol' brothers Warner who gave us the tall, leggy, alluring and incredibly sexy Alexis Smith.

It seems that most critical film historians regard Ms. Smith's movie career with contempt. For some reason or other they are of the opinion that the actress was wasted in the pictures Warners put her in; that those films were beneath her. Even Ms. Smith says she usually got the roles she didn't want, after everyone else turned them down. They would offer Bette Davis a part. If she refused it Ida Lupino was next, then Ann Sheridan and on down the list. Even so, Alexis never made a boring movie at Warners.

She was born in Penticton, British Columbia, on June 8, 1921. Her parents, Alexander and Gladys, named their only child Margaret Alexis Fitzsimmons Smith. The girl was raised to be conscious of diet and health. As anyone can see today, it paid off. Ms. Smith is still a looker.

The Smiths moved to Los Angeles about a year later where Alexander went to work in the food business. Since Gladys was interested in the arts she inspired that fondness in her little girl. By the time she was ten, Alexis wanted to be a dancer, a pianist, a painter and an actress, all depending on the stimulus of the moment.

In grammar school Alexis was known as "Rabbit" due to the carrots she always had in her lunch. This and the fact that she had to wear clothes made by Mom caused a certain amount of stress in her school life. She did not complain to her parents though, because she loved and respected them. She was a very good student and says "school was never a challenge." At Hollywood High some of her schoolmates were Lana Turner, Marge Champion and Nanette Fabray, the latter to whom she lost the lead in a school production. She remembers Lana Turner as being the talk of the school. Most of the famous

names who attended Hollywood High did so for only a short period but Alexis stayed three full years.

Her earlier training at dancing school had gotten her a professional job as a dancer in *Carmen* at the Hollywood Bowl at the age of thirteen, and another one later in *Prince Igor*. It was during high school, however, that she decided to go with acting because it "incorporates all the arts, all of life."

Her parents cared about her. She was not allowed to date until she was

sixteen and even then Dad went out and brought her home.

At sixteen she won a city and then statewide acting contest and went to Ohio for the big competition. She lost and came home totally humiliated. Her father told her never to be a quitter and she never forgot his words. When in Ohio an agent saw her and said he would like to see her audition back home. She agreed but after the audition she never heard from him. Alexis later found out that her dad had told the agent not to contact her because she was too young to get into the business. Recalling the incident she said, "I love him for doing that. Most child actresses don't last long."

After high school Alexis attended the Los Angeles City College drama school. Over a hundred students started out, she says, but by the end of the second year only a handful remained. Absenteeism was simply not tolerated. At nineteen, in her last semester, she was noticed by two agents, one for Paramount and the other for Warner Bros. Warners won her and signed her to a seven-year contract.

Ms. Smith was an exceptionally good-looking young lady and the studio publicity department had her posing in bathing suits. In her first film, *Flight From Destiny* ('40), she had one line. She did bits in six more films before she got a substantial role in *The Smiling Ghost* ('41), billed third. In '41 Alexis was part of "The Navy Blues Sextette," formed to tour and promote an Ann Sheridan film, *Navy Blues*. Alexis was not in it.

It was decided that the all-male *Dive Bomber* ('41) needed the female touch so a part was written for Alexis. The film also had in its cast the man who would not only become her husband but who would later find fame as TV's "Peter Gunn," Craig Stevens.

Alexis Smith and Errol Flynn were good friends. *Cosmopolitan* magazine quoted her saying, "Errol Flynn was the manliest, sexiest person I've ever met." Errol would protect her from demanding directors when they worked on the same films, and Alexis would try to cover up the excesses of his drinking. But it wasn't always pleasant working with Flynn. *Dive Bomber* was their first film together and Alexis was really looking forward



Alexis as the madam in *The Best Little Whorehouse in Texas*. Alexis has been packing them in on the road.

to her closeup which she hoped would bring her notice as an actress. No sooner was "action" called than Flynn pulled one of his tricks. He deliberately stole the scene by walking across her path and into frame. She was understandably upset, sure her scene was ruined. Errol apologized the next day and because of "that Errol Flynn charm" all was forgiven.

It was now time to give the new star a tag. Remember what "It" did for Clara Bow and "Oomph" for Ann Sheridan. And if Lana Turner could be "The Sweater Girl" and Ellen Drew "The Million Dollar Baby" then Alexis would be "The Dynamite Girl." The president of the Dynamite Guild of America presented her with five sticks of phony dynamite, saying that she was full of tremendous energy and was likely "to explode on the slightest impulse." Later, there was a magazine article "revealing" who Ms. Smith would like to date. Says the actress of that period, "The stupidity of studio publicity departments was not to be believed."

Next she was assigned her second film with Flynn, *Gentleman Jim*, but it was not released until 1942. Alexis wanted her friend Charles Drake for her leading man in *Steel Against the Sky* ('41), even though she knew fel-



The young actress looked like this when her career was just starting at Warner's.



A real glamour shot.

low studio classmate Craig Stevens was being considered. However, when Stevens did get the part they fell in love. Stevens then went off to the service.

Alexis considers her next film, *The Constant Nymph* ('43), her big break. It was a picture with "serious performers, not fun and games like Errol Flynn films." The actress felt the part was over her head, being that of a much older woman. She was grateful for the help she received from her director and her co-star Charles Boyer. Said Howard Barnes of her performance: "Alexis Smith does a remarkably proficient job." And director Edmund Goulding said, "It isn't a question of what Miss Smith will be. She's already arrived."

When Stevens returned from the service he and Alexis were married. She recalls that Flynn took Stevens aside and said, "Look, sport, if you don't treat her right you'll have to answer to me." She and her husband made another picture together, *The Doughgirls* ('44) and later on appeared onstage in several productions.

Alexis usually did what she was told. But on one occasion she refused a proposed western and as punishment was loaned to Universal to co-star with Scott Brady in *Undercover Girl* ('50), "a terrible picture," she



With Cary Grant in **Night and Day**.



With Errol Flynn in **San Antonio**.



After great Broadway success in the Seventies, she returned to the screen for **Casey's Shadow** with Walter Matthau.

says. Some think she was seen to good advantage in it.

Being five foot nine, the actress played many of her scenes without shoes. And according to Lennard DeCarl, all Ms. Smith's "singing" was dubbed. That was okay with her. Once when she heard a recording of her voice she said, "Forget it."

In an interview in 1956 Alexis told Jim Meyer that she disliked the "frigid" females she had so often portrayed, such as in *Conflict* ('45), with Bogart. But she did like *Split Second* (RKO '53), *The Sleeping Tiger* (Astor '54) and *Here Comes the Groom* (Para. '51).

She enjoyed *The Horn Blows at Midnight* ('45) "because of Jack Benny"; *Rhapsody in Blue* ('45) "was

fun at first but then, ugh!" *Night and Day* ('46) had Cary Grant, "a marvelous screen actor." In *The Two Mrs. Carrolls* ('47) "I learned a lot of screen technique from Stanwyck" and in *Stallion Road* ('47), opposite Ronald Reagan, "I had fun—I got to wear blue jeans."

Her last two films with Errol Flynn were in Technicolor and she looked gorgeous. In *San Antonio* ('45) she was a saloon singer and in *Montana* ('50) a cattle queen (Flynn was a sheepman).

Alexis was sorry to leave Warner Bros. She felt she had had a good home there. Once, on loanout to MGM for *Any Number Can Play* ('49), she compared the two studios. "At MGM a star was a star but

Warner Bros. had real human beings and we developed as people." The actress free-lanced for several years. Of her actual 37 film roles (not counting bits) her own favorite performance was in *The Young Philadelphians* (WB '59) because "I was more mature then, both as a person and as an actress."

When her movie career ended Alexis did many plays, both with and without her husband. Her television work includes roles in such series as "Robert Montgomery Presents," "Climax," "The Defenders" and "The Governor and J.J."

Alexis has most recently been on tour with *The Best Little Whorehouse in Texas*, for Universal Pictures.

—Write-ins and Comments—

You're Asking for a Montage

As a child I used to dream there would be an ideal movie teaming up Marilyn Monroe and Lex Barker, the two best looking sex symbols, in a movie. They never did make a film together, however. Now, do you think your magazine can have both of them in a color cover? Can you have many photos of them in cheesecake, beefcake pose photos? I also love to look at photos of Jane Russell. Thank you very much.

Lawrence Bianchis
San Francisco, Ca.

Loaves Tarzan Stills

Can you feature Lex Barker, Marilyn Monroe, Jon Hall, Maria Montez and Michael Dunn? I especially love to see the Tarzan stills of Lex Barker in full length. They are priceless!

Larry Dumont
Palo Alto, Ca.

His Favorites: Buster Crabbe and Anne Francis

My most exciting moment in relation to collecting autographs was the Western Film Fair in Nashville in 1975. I met Harry Lauter, Jim Bannon, Reb Russell, Ray "Crash" Corrigan, Russell Hayden and Buster Crabbe.

I watched several films with Harry and Doris Lauter at the convention. I even got the chance to say a few words to Buster Crabbe.

While browsing through some photos at the convention, I purchased two old 1935 stills of Buster Crabbe from Zane Grey's *Nevada* [Paramount] and went to the desk where Buster Crabbe would appear after his TV interview. I was the first fan to get to him. He said hello and looked at the photos and said that sure was a long time ago when he made those films. He asked me if I had had the photos long. I said I had just bought them. He smiled and used my green felt pen to sign the photos. He seemed as though he would have liked to have talked to me some more on the *Nevada* film, but by this time the fans were all over. At least I got to meet Buster Crabbe, my childhood hero and that's a dream come true. My favorite actor, of course, is Buster Crabbe, and my favorite actress is Anne Francis.

I've been collecting photos since 1962 (for autographing by the stars). I collect photos of major stars, minor stars, and character actors. I would like to obtain autographed photos of Victor Mature, John Derek, Wayne Morris, Sterling Hayden, Richard Widmark, and a color autographed photo of Anne Francis.

Bill Wilkerson
West Columbia, SC

Collector Wants Annette Funicello

Hi! Do you have any items on Annette Funicello? She is my all-time favorite—one comes close to her! Many thanks!

Wanda J. Laborde
Houston, TX

A Word From One of Our Distributors

Dear HSM:

I want to tell you that I love your magazine. When you sent me a sample copy last summer, I told my husband how great it was. We started handling it in our store. I love movie memorabilia.

Dolores Claggett—Nostalgia Nook
St. Clair Shores, MI

The Best in Nostalgia

May I take this opportunity of wishing yourself and the magazine very best wishes for the continued success of what is the VERY BEST in movie nostalgia.

George R. Dyson
Bermuda

Loved Your 'Dancing Men' Cover

The current issue of your magazine is just great. Such a delightful cover of Gene and Frank [Gene Kelly and Frank Sinatra]. Thank you so much for using it. Your magazine just gets better and better!

How very nice of you to publish that candid of the late Sally Rand; she was a charming woman. I'll bet yours was the last pic ever taken of her in public before she became fatally ill.

That photo of Nancy Carroll and Buddy Rogers was so rare and cute. You should have identified the woman with her arms around Buddy Rogers, as it is Thelma Todd.

I must thank you for publishing my ad concerning Kate Smith so prominently! Got two responses already and it's just out.

Walter John Wiener, Jr.
St. Paul, MI

On Lewis Milestone

I've read your magazine on many occasions, and always enjoyed it. I'm a movie fan of long standing.

Recently, I attended the DGA Tribute to Lewis Milestone, and discovered that neither the *Hollywood Reporter* nor *Variety* covered this event.

Milestone's last film was *Mutiny on the Bounty* (1962) and his long overdue tribute was July 28, 1979. And then the trade press passed on covering it—or reporting on it. Now 83, Milestone is confined to a wheelchair.

Dan Pattarson
Hollywood, CA 90028

Sends Old Copies to Foreign Countries

Enclosed is ten dollars for ten copies of the Studio Magazine for 1979-1980. I do not wish the posters, or the free ads. I send my older copies to pen pals in South Africa, Greece, New Zealand and Victoria, Australia. They are amazed at the quality and substance of the magazine. I agree with them.

Esther Bothast Smith

Deanna Durbin Issue a Treasure

I am not certain if I wrote you or not concerning the excellent article and pictures of Deanna Durbin in last December's issue. Just in case I did not thank you I wish to do so even though a bit late. I am certain that issue will be treasured by many of her fans. How about a feature issue with pictures and story on Guy Madison? His fans would certainly be overjoyed. I will be looking for that article in the future. Thank you. Keep up the good work.

Constantino N. Santos
Oakland, Ca.

All About Alan Ladd

I have only recently become a *Studio Magazine* reader, and believe me, I certainly have been missing the boat by not subscribing before. But in subscribing, I have also purchased some back issues of the excellent magazine.

This brings me to why I am writing. In Volume 12, Number 6, Alan Ladd was the central character of the magazine. Alan Ladd was and still is my favorite actor. When I was a boy and sick with rheumatic fever I had a lot of time on my hands and I began to write to my favorite actor, Alan Ladd. This was in the '40s—1947—and I never missed any of his movies until I became ill. But not to ramble, I wrote to him and lo and behold, he wrote back. Now possibly his secretary wrote the letters for him, but I always believed in my heart that he wrote or dictated them. At any rate, whenever I wrote, he responded to my letter. He really made me feel good, and since his death, you read garbage—about his height, and shortcomings as an actor.

But he had a legion of fans, and it certainly is too bad that he can't get the same idolizing that Bogie is getting. I never could figure out why he didn't get in to TV, because he certainly could have run rings around his opposition.

Also, have you read Linet's book on him? Is that an authentic picture of him? I can't believe that it is. Why can't someone like yourself write one that shows us, who loved him, the correct side? I'm just a fan, but he, because of correspondence with me, seemed like an older brother. Always a very sincere man in my estimation. A man you could count on. At any rate, as far as size, etc., he was as big as Bogie and Cagney. They were not tall either. Look at the stars today, Hoffman, Pacino, etc. Not big by any means. But character size is what counts and he had that, in spades.

I really liked your article on him, and feel that if anyone could be authentic about him, it is you. Why do we tear our heroes down? Everyone wants to do that now. It would be a nice breath of fresh air to see a factual biography.

Ray Morton
Ilion, NY

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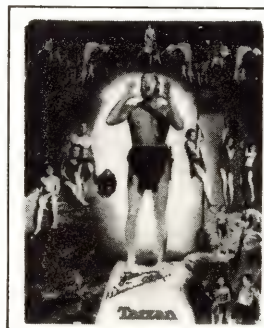
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 Darling of the Movies
 An edition of 2000 prints

Each print individually signed by Shirley Temple



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ROY ROGERS
 King of the Cowboys
 An edition of 1600 prints
 Each print individually signed by Roy Rogers



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 as Tarzan
 An edition of 1500 prints
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THE LONE RANGER AND TONTO
 The Masked Rider of the Plains
 An edition of 1500 prints
 Each print individually signed
 by Clayton Moore and Jay Silverheels



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 as Flash Gordon
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Our Miss Brooks established her as a TV star.

Unforgettable Eve Arden

By George Haddad-Garcia

I think I've had the greatest career of anyone I've known," says Eve Arden with a grin, in her inimitable tone of voice. "I've been incredibly lucky, and I've worked with all of the great stars of Hollywood's golden age. I thought it was high time that I write a book, and I have. I'm very excited about it, and hope the public likes it, too."

Eve Arden, whom most remember as "Our Miss Brooks" (to the younger generation she is the principal in *Grease's* high school) was also a major supporting star to performers as diverse as Joan Crawford (most memorably in *Mildred Pierce* (where-in Eve advised Joan that "Alligators have the right idea—they eat their young!") and Groucho Marx. "Fortunately, I have a very clear memory,

even for conversations, as well as funny stories and anecdotes, and I put it all down in the book." Ms. Arden isn't willing to give out too many stories; she prefers readers to find out her experiences in their entirety and in context.

But other performers have been willing to give their brief assessments of the incomparable individual who was born Eunice Quedens. Kath-



Stage Door with Ann Miller, Lucille Ball and Ginger Rogers.



She was firmly established as a top supporting player when she made **Mildred Pierce** with Joan Crawford and Ann Blyth.



With Rita Hayworth in **Cover Girl**.

arine Hepburn: "The moment I met Eve, before we were to do *Stage Door*, I sensed she was much sharper than most actresses I knew. She had an instinct for comedy and for turning a small part into a scene-stealer. She was easygoing and funny, but not a clown. She's a very real person, one of those true individuals who isn't willing to give up everything for a career."

It's true, for Eve is basically home-oriented, ever the devoted mother and grandmother, and she frequently does plays which her husband produces. She is strict about guarding her privacy, and only gives interviews with the understanding that there will be no questions about her private life.

Groucho Marx once said, "Eve is the funniest woman I've ever known; she doesn't try very hard to be funny—or at least, she doesn't seem to. And that's saying a lot."

Kaye Ballard, who co-starred with Eve in the hit series "The Mothers-in-Law" (produced by Desi Arnaz), declares generously, "Eve is more versatile than I am; she played the straight woman to me, but she can also play the top banana, and she's a darned good actress, too!"

Jimmy Stewart notes, "She is a lady. She may have an image that is somewhat brassy or almost mannish, but she is definitely a lady, and very charming. I know from working with her that she is a total professional."

Lucille Ball, whose Desilu produced "Our Miss Brooks," says, "She did a very subtle kind of comedy, that is harder to do than slapstick. For a long time, in motion pictures, I was jealous of Eve. We worked together in *Stage Door*, and she had a wonderful ease at getting laughs that was

the envy of everybody."

Richard Crenna of "Our Miss Brooks" says, "Working with her was my early education. She taught me so much, just by allowing me to watch her. She is very well-trained, and she always draws on her experience and tries to improve herself. She is generous, unlike some stars who try to keep their technique to themselves. And everyone loved her; she was our mascot and den mother, as it were."

John Travolta recently stated, "I grew up on 'Our Miss Brooks,' but I didn't realize she did all these old movies, before that. Before we began shooting *Grease*, I saw her in an old movie with Joan Crawford where Joan played a Congresswoman and Eve was her secretary, and she was hilarious. I'd had no idea Eve was a movie star, because I don't often get to see old movies."

Eve herself says, "I was in almost more movies than I can remember, and I only did the ones I thought were worthwhile. In those days, they made so many interesting pictures—comedy, dramatic, musical—and I was very busy. I was in demand, and I could afford to pick and choose, because featured parts paid better, relatively, than they do now."

"But today I do very, very few films. I find more that's of interest on television, and I've been known to do some commercials, because they're not as dull as you'd think and . . . the pay is terrific!" She notably did ads for Imperial margarine, and has lately been involved in some plays. "I don't want to mention any names—of any plays," explains Ms. Arden, "because by the time this gets into print I may be doing something else, and I wouldn't want to disappoint my

fans."

Indeed, Eve has millions of fans, and she still receives hundreds of letters a month. "It's very gratifying, to hear from them, and in particular to see that they are all ages and backgrounds. They still rerun 'Our Miss Brooks,' and when I'm greeted on the street, that's what I'm recognized from. I gave up, years ago, trying to inform the people on the street that I've been in dozens of films, and that I still think of myself as primarily a stage and film performer. If they get pleasure remembering me as Connie Brooks, or from 'The Mothers-in-Law,' that's fine with me."

"I think it was Mae West who once said that it's better to be looked over than overlooked, and I agree. Unlike Ms. West, however, I've found that successful relationships and lasting happiness work best *out* of the limelight." Just as she respects her own privacy, she respects that of others, while realizing that she is bound to talk about them to some extent, as the public is curious about stars.

One asks what Joan Crawford was really like, and Eve replies, "In truth, she was not any kind of angel, but she did have several good qualities. I talk about Joan in my book, but I must say that I wanted to write a book of memoirs, not a scandal sheet. Everyone has certain private habits that are nobody's business but their own. But I think my book will satisfy a lot of stargazers, and I've made it the best book I could, because I want to share my own good fortune and sense of wonder and astonishment at what's happened to me. I myself am one of the big movie fans and stargazers of all time!" ☆

Nancy Carroll in 1935

By Harriet Parsons

Father hailed from County Claire ... mother from County Roscommon ... and daughter Ann LaHiff ... better known as Nancy Carroll ... was born on Tenth Ave. ... New York ... With red hair ... and the luck of the Irish ... both good and bad ... heredity gave her a fighting heart ... and environment fostered it ... One of seven children ... she had to make her own way ... but nature helped her out ... by giving her an adorably pert face ... dancing blue eyes ... and a neat figure ... Educated in public schools ... and later at Holy Trinity High ... Amateur theatricals encouraged her natural flair for play-acting ... but her first job was as a stenographer ... in a Wall Street brokerage house ... Became a private secretary ... but business routine bored her ... entered a local talent contest ... held in an East Side theater ... confessed she was from the West Side ... and not "local talent" ... just before the contest ... but honesty proved the best policy ... They let her stay in ... and she won ... which gave her all the encouragement she needed ... With her sister entered chorus of *Passing Show of 1923* ... Got a chance to do a dance specialty ... and wound up as the feminine lead ... within three weeks ... Other Broadway shows followed ... Then an offer to go to California ... which she grabbed ... Played a variety of roles in Los Angeles ... including the dramatic lead in *Chicago* ... Had her eye on the movies ... Finally wrangled a screen test ... and landed a second lead ... in a film starring Virginia Valli ... First real break was in *Abie's Irish Rose* ... A fit of temper got her the role ... After hundreds of girls had been tested ... Bawled out the Paramount doorman ... when he refused her admittance ... Author Anne Nichols heard her ... Recommended her for the coveted role of Rosemary ... and a long-term contract was the result ... Appeared in many Paramount pictures ... Then the breaks went against her ... was off the screen for a while ... Now coming back with a vengeance ... and is under contract to Columbia ...



Nancy Carroll

Has been twice married ... First husband was Jack Kirkland ... now a successful playwright ... but an unknown newspaperman when she fell in love with him ... Nancy had already scored a Broadway hit ... and had a flattering number of rich admirers ... but turned them all down ... for the impecunious reporter ... Made her honeymoon trip in a second-hand car ... through a heavy fog ... windshield wiper broke ... and Nancy had to hang out the side of the car ... and watch traffic ... Later was divorced from Kirkland ... by whom she has a nine-year-old daughter, Patricia ... Married Bolton Mallory ... New York magazine editor ... They've been separated for some time ... Rumor says she'll soon marry William Van Renssalaer Smith ... wealthy Los Angeles socialite ... Is devoted to her family ... Bought her parents a home in New York ... Gave them a trip to their native Ireland two years ago ... Is extremely hospitable ... Loves to entertain ... Her outspokenness has brought her some adverse criticism ... But her

friends respect her for it ... and swear by her ... Has a reputation for being temperamental ... and difficult to handle ... But if she likes you, nothing's too much trouble ... Irish through and through ... She's independent ... plucky ... stubborn ... warm-hearted ... and sentimental ... Keeps souvenirs of memorable occasions ... Is crazy about flying ... and "goes up" whenever possible ... Likes to go on shopping sprees ... Will let her wardrobe run down ... then buy everything at once ... As a kid, yearned for a floppy picture hat ... and fluffy dress ... Satisfied her ambition when she got her first big movie check ... Bought 10 floppy hats ... and 10 fluffy dresses ... Now goes in for very simple clothes ... Gets a kick out of wearing tailored things ... which set off her very feminine beauty ... plays a fair game of tennis ... ping-pong is her game to play ... polo to watch ... Dances divinely ... likes to cook occasionally ... but hates sewing ... and other domestic pastimes ... favorite flowers are Killarney roses. ... ☆



A top-ranking star at Paramount in 1932, **Nancy** is shown here with second husband, **Bolton Mallory**. She divorced him in September 1935. Eighteen years later, she remarried for a third time to C.H.J. Groen, a Dutch zillionaire from Sumatra, retiring with him to Indonesia and later to Mexico City, where he was a fiberglass manufacturer.



Bewitching Columbia star in candlelight setting. **Nancy Carroll's** swift skid from stardom still puzzles film historians.



As a **Floradorable**, Nancy starred in ex-husband Jack Kirkland's play about the amours of the Floradora Sextette, *I Must Love Someone*, a hit on Broadway in the spring of 1939. Nancy sang for the first time since her early-starring days at Paramount.



A lovely lady of fashion! Nancy poses at Hal Roach Studios while filming her last film role in **There Goes My Heart** in the summer of '38.

Courtesy Paul Nemcek.

Eleanor Powell Remembers Astaire, Toscanini, MGM

BY DAVID GALLIGAN



ELEANOR POWELL in her nightclub act (1961)

dance . . . dance . . . dance . . . dance . . . DANCE! . . . D-A-N-C-E!
Eleanor Powell. If Fred Astaire was the King, then she was the Queen. She was born to dance.

Twelve films and zip — she up and quit, marrying a promising young Columbia contract player named Glenn Ford — never again to return to films (though she had a brief, and very successful, nightclub act around 1961).

When Eleanor Powell danced the taps were heard 'round the world — from George White's 1935 *Scandals to Broadway Melody of 1940* to an entirely new generation of appreciators with that compilation of MGM musicals, *That's Entertainment!*. She could dance like the wind — and twirl a rope while doing it — or — tip a top hat — or — skip rope — or pirouette through a series of hoops . . . or pound out her rhythms on drums. God, could that girl *tap!*

These days "that girl" is nearing 70; the auburn hair has turned to silver, but Ellie Powell is still kicking.

She plies the famous streamlined Powell legs and sits on a sofa in the den of her Beverly Hills home.

Dance . . . dance . . . dance . . . DANCE! . . . D-A-N-C-E!

"You see this little mark here?" she asks, pointing to a brown-colored comma on her forehead. "You know

what that's from? So many top hats — they were *so* tight! They had to be, so when I'd spin it wouldn't come off. Those hats left a permanent scar, right there — you see it? I feel like one of those East Indians with a jewel.

"They used to call me the human camel at MGM. I held the record for not going to the john," she whispers. "Now remember, in those days, they did not have pantyhose. There was this guy named Willie who made long stockings from a cast of your leg. But how to hold them up? Well, I wore a dance belt into which my mother would sew all these little garters, so once you got those tights on and then the costume — you can imagine what it was like to get it all off! H-o-n-e-y!"

The Good Old Days . . . dance . . . dance . . . dance . . . DANCE!

"Toscanini was one of my idols," she recalls in her Springfield,

Massachusetts twang. "I was rehearsing *Broadway Melody of 1940* with Fred Astaire, only Fred had the day off. Anyway, I was rehearsing in my tutu when the telephone rang and it was for me. It was Louis B. Mayer. He said, 'Eleanor, we have a very distinguished person on the lot. I'm going to bring him down in about 20 minutes. He's going to take an entire tour of everything that's shooting on the lot and blah-blah-blah.' When he told me it was Toscanini I thought I was going to die. So in comes Toscanini, his wife, Mr. Mayer, and a whole entourage of whatever. I said to myself mentally, 'Oh, my Lord, I'm not a great ballet dancer, by any means, but how wonderful we're doing this sort of number when this man is here. He'd probably turn up his nose at any tap dance.' We went through the number and at the end I curtsied. Mr. Toscanini beckoned me to come

forth. Now his wife had told me that when he got excited he spoke half English, half Italian. So he was rattling something in Italian. She turned to me and said, 'Maestro enjoyed it very much, but he's so disappointed Miss Powell.' I said, 'Why?' She said, 'He wants to hear the dance with the noise.' I said, 'You mean tap dancing?' 'Yes, si,' she said. I looked at Mr. Mayer and he said, 'Yes, Ellie, you must.' I want to tell you, honey, I did *everything*. I ad-libbed, I noodled around, I danced for two straight hours. Two hours! 'More . . . more . . . more!' he kept saying. Finally, he rushed to me on the dance floor, tears were streaming down his face. I started to cry. He hugged me and turned to Mr. Mayer and said, 'I go now. I see nothing more on the lot. I go now.' And off he went. About a week later I got this little letter from him. It said: 'Dear Miss Powell — I want to thank you for a perfectly wonderful afternoon and I want to tell you that when I pass on to the world beyond, that the three things I will carry in my memory will be number one — the sunset; number two — the Grand Canyon; number three — your dancing.' It was signed Toscanini."

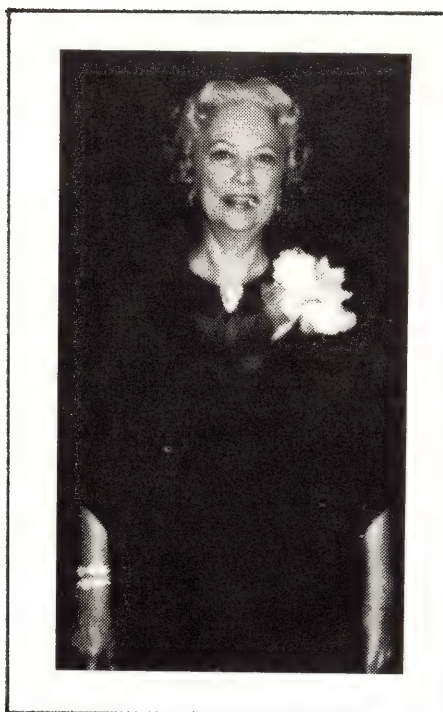
Dance . . . dance . . . dance . . . dance.

The meeting of The Taps. Astaire and Powell.

"Some people were disappointed when we teamed up. I think people felt that way because I came on so strong. It's not the ballroom type of thing that Ginger [Rogers] did. I really dance more masculine than feminine. What I'm trying to say is that I danced with force. Fred had never worked with anybody who did their own choreography, which I did. Up to that time Hermes Pan had done all of his and his partners' choreography. I also had no idea, at the time, that he had the respect and awe of me that I had for him. You see, he's a perfectionist, and so am I. First comes work. After work, if there is time to play, fine. Otherwise, *work*. He loved that. Of course what we both did was not to dance for the public, per se, we were dancing for the musicians. Now if the musicians were impressed, so naturally would the audience be.

"Tapping became a language all its own. And sometimes I didn't know I was doing it. You break up the rhythms in an odd way. That is what Toscanini liked, because being the musician he was, he realized what I was doing with my feet. To me there's a difference between hoofing and rhythm dancing. Hoofers just do it with their feet, their hands are at their sides. Fred and I worked on just our hands alone for two weeks before we filmed the 'Begin the Beguine' number, so that they would be together. The reason I was not just a hooper is because I did things with my arms. You see the arms are as important as the feet.

"When we worked we were in-



ELEANOR POWELL today

sane. We started rehearsals at 8:30 am and, without thinking, would go way beyond lunch hour; the pianist's ashtray would be full of butts; we forgot to even let the guy go to the bathroom. For the first four days we called each other Mr. Astaire and Miss Powell. I laid out his towel for him, I had his chair, I had his shoes, I was like a Japanese wife. Anyway, at four in the afternoon on the first day we suddenly realized we hadn't stopped — the pianist was pooped — malnutrition was setting in. Fred and I were like scientists, we just didn't want to stop and eat. But the next day I got a big alarm clock and put it on the piano."

Dance . . . dance . . . dance . . . dance . . .

Eleanor Powell doesn't do that anymore. She divorced Glenn Ford a while back. Her only child is grown, but there's a grandchild to take his place. "I'm alone now," she says, "but I'm never lonely. I love to cook!" she laughs. "I love to clean, I love to read."

Dance . . . dance . . . dance . . . dance . . .

Memories. And on the silver screen — Miss Eleanor Powell in top hat and tails — who made tap an art form. God, how that girl could dance!

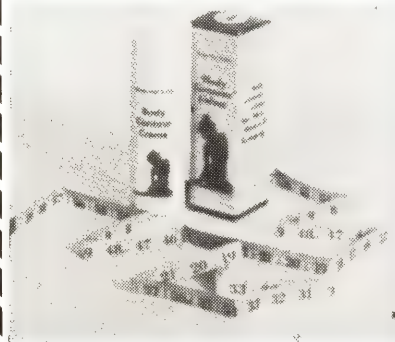
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**YOUR MOVIE
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THE BEWITCHING MS. TURNER

By Paul Gallagher

Witchcraft ... demons ... a soul transfer. ... All of these elements figure in the plot of *Witches' Brew*, the latest and perhaps most unusual film in the career of Hollywood's legendary Sweater Girl, Lana Turner. Richard Benjamin, one of the screen's busiest actors, and Teri Garr, the popular leading lady of *Close Encounters of the Third Kind*, *Young Frankenstein* and *The Black Stallion*, co-star with Ms. Turner in this comedy-horror film about computer witchcraft.

The story takes place on and around the campus of a leading university on the West Coast. The chief protagonists are a young college professor, his attractive wife and a wealthy society woman with strange supernatural powers. Whether good or evil triumphs in the surprise ending is something that moviegoers will have to find out for themselves.

What will come as no surprise, however, is the fact that, despite the unholy surroundings of the story, Lana Turner does not disappoint her fans. She is, as always, impeccably groomed, magnificently gowned and she performs her scenes amidst the most elegant sets. Ms. Turner's costumes were designed by Mary Rose, who also did the clothes Lana wore in the recent *Bittersweet Love* and who designs much of the star's personal wardrobe.

There's a treat of another kind in store for science-fiction fans. The special effects for *Witches' Brew* were created by David Allen, the brilliant young craftsman who has earned a cult following through his work in such films as *When Dinosaurs Ruled the Earth*, *The Crater Lake Monster* and *Laser-Blast*.

Another asset to the picture is the participation of Herbert L. Strock who not only edited the film but directed its additional sequences as well. Strock, who began his career as a film editor at MGM in the '40s, is an industry veteran with a cult following of his own. His past credits include *I Was a Teen-Age Frankenstein*, *Gog* and *The Crawling Hand*.

Producer Donna Ashbrook is new to the horror genre but no stranger to working with great movie legends like Lana Turner. Just a few years ago she was production coordinator on *Mackintosh and T.J.*, the film that brought Roy Rogers back to the screen. Ms. Ashbrook feels that vet-

erans like Rogers and Turner are always the easiest stars to work with. In regards to *Witches' Brew*, she says: "Lana was definitely no prima donna on the set of our film. In fact, I was most impressed with her. She is a

true professional in the finest sense and a delightful lady as well."

Judging from the stills on these pages, she is also, we might add, the most glamorous witch ever to grace the screen. ☆



Vivian Cross (**Lana Turner**) is a wealthy woman who dabbles in witchcraft. Here she uses her magic slate to perform her supernatural powers.



Vivian's son, Linus (**James R. Winkler**) is instructed by his mother to computerize her magic formulas.



Unknown to many, Vivian has a serious heart condition and has not long to live.



Vivian explains to her students (**Kelly Jean Peters** and **Kathryn Leigh Scott**) a new discovery in the field of witchcraft.



For her own mysterious reasons, Vivian has taken a special interest in Margaret Lightman (**Teri Garr**), another student.



Margaret's husband, Joshua (**Richard Benjamin**), does not entirely approve of his wife's interest in witchcraft.



At a party in her home, Vivian gifts the young woman with one of her most beautiful coats.



Vivian instructs her attorney, Ben Cohn (**Nate Roth**), to change her will leaving all her possessions to Margaret.



Joshua visits the dying Vivian unaware that a soul transfer has taken place that seriously jeopardizes the life of his young wife.

COLLECTING MOVIE NOSTALGIA FOR PROFIT

The Unique Collectible

By Robert Kendall



"Anything made by God or man is collected by someone," claims Sigmund Rothchild, an avid collector himself. But even Rothchild a direct descendent of the famous banking family can make a business mistake. In 1965 he sold an admission card to a speakeasy signed by mobster Al Capone for \$10. Today that card sells for about \$1,000.

The *amazing* demand for the "unique collectible" is much greater than most people realized. Recently an article in a national tabloid dealing with valuable items in collecting pointed out how valuable original old movie posters have become. Original film posters of silent screen greats such as Charlie Chaplin, Mary Pickford and Lillian Gish are soaring in value. Recently, **Pickfair**, the legendary mansion of America's first great female film star sold for 15 million dollars, setting a real estate record. The tabloid also advised any item connected with the late, great sex symbol **Mae West** would have much value. Recently it was revealed Mae's collection of real estate was around forty five million dollars in value, all stemming from the mere one million she made in her original movie. Good thing Mae was an *avid collector* of properties, situated primarily in the San Fernando Valley.

English theatrical chips, made of ivory or brass, 2 years ago, sold for a mere \$2 to \$20. Today, they got for \$50 to \$500. These chips served as admission tickets to London Theaters in the 17th, 18th and 19th centuries. This gives collectors a clue as to how long things theatrical have been saved, as well as how they can increase in value.

Original lithographic posters of old-time stage star **Sarah Bernhardt** by artist Alphonse Mucha sold for a mere \$500 ten years ago. In 1981 they sell for \$5000. And it is predicted that in 5 years this price could advance to \$10,000.

Rothchild, who is an avid collector himself, predicts that a set of 66 **Elvis Presley** bubble gum cards dating from the year 1966, and currently selling for \$300 will go up to \$500 for the set in five years.

**Current prices are recorded from antique shows, auctions, flea markets, nostalgia stores. Prices vary in different locations.*

There seems to be something surrounding the mystique of the great film stars who died young and the peak of their respective careers that causes everything connected with them to be of great value.

Take **James Dean**, whose 3 films, "East of Eden," "Rebel Without A Cause" and "Giant" propelled him to world popularity. Fans still flock to his grave site. And they have chipped away at his tombstone to have something, anything as a remembrance connected with their idol. Books on Dean are already valuable.

And of course, the **Marilyn Monroe** mania never ends. Fans flock to gain a glimpse of her crypt. Original newspapers with front page stories of Marilyn's tragic death command \$10 or more. Recently another TV special was presented on her life and new books on her life are continually surfacing, while her name and stories and photos on her life appear with such regularity in national magazines it is hard to believe she has been gone for nearly 20 years. Any nostalgia items connected to Marilyn have great value.

Rudolph Valentino's death is still dramatically remembered at a Hollywood cemetery every year, as the black-veiled lady makes her annual pilgrimage to the grave site of the unforgettable "Sheik" of Hollywood films. Valentino photos and keepsakes have much value.

Jean Harlow, the blonde bombshell, who skyrocketed to screen glory in "Hell's Angels", and made such an imprint on the world that it is hard to believe she passed away in 1937 during the production of "Saratoga" with screen king Clark Gable. Harlow's platinum-blond hair style is periodically revived. Books and movies on her life keep appearing and her old films constantly play on television. Any items connected with Jean Harlow have much value, but few are to be found anywhere today.

Judy Garland, the one and only, whose movie "Wizard of Oz" still holds the record for having been seen by the largest television audience ever has a nostalgia lore all her own. Posters from her musical movie hits are of great value as are rare candid photos, autographed photos and any personal items she ever possessed. An endless stream of books continue pouring out about Garland, and magazines and newspapers still have stories about her and her daughters, film star Liza Minnelli or singer Lorna Luft. With her films being revived in nostalgia movie houses all the time and being shown on television continually it is hard to realize Garland has been gone since 1969.

And now the untimely death of **John Lennon** has generated world-wide mourning and remembrance. His movie "A Hard Day's Night" was an immense success and his breakaway from the "Beatles" when he married Yoko Ono was a jolt to the rock music world. Nevertheless his popularity continued and it all began when he explained, "Nothing really affected me until Elvis."

The *original Beatles* recordings as well as recordings of **John Lennon** have all soared in value since his tragic death. All newspapers, with their glaring headlines, telling of his death will have value in time.

And for guidelines on what has value for collectors Rothchild offers these pointers:

Number One: Never buy an imperfect collectible. Damages, such as tears or scratches *enormously* lessen the value of the item.

Number Two: Question *all* bargains! If seller is knowledgeable, and knows the market *why* is he selling it at such a low price?

Number Three: Better to buy one higher-priced item instead of several low value collectibles. More expensive products increase the fastest in value.

Antique dealers, flea markets, old book stores and nostalgia shops are excellent places to find good items of value. And save Hollywood Studio Magazines. Certain issues are *valuable* collectors items.

★

The Ronald Reagan Movie Memorabilia

“Ronald Reagan ‘one sheets (21 x 41’’) ranged from \$105 to \$160,” says Robert Harelson who, with Jerry Carlson, conducted the November movie memorabilia auctions in Chicago and Dallas.

Berry Auction Company with main office at 8380 Santa Monica Boulevard, Los Angeles, CA 90069, specializes in memorabilia from the Cinema and TV worlds and conducts a number of auctions of this type of material each year.

Among the Reagan one sheet posters selling in the price range mentioned were: Bombs Over China (1961); Bonzo Goes to College; Hellcats of the Navy (1957); Storm Warning (1950). “These were the most popular titles,” Harelson reports. Among other Reagan posters sold were: Hong Kong (1951); She’s Working Her Way Through College (1952) and Tropic Zone (1952).

The auctioneers stated that Reagan lobby cards (11 x 14) also did well in both singles and sets. “Singles went for \$25 to \$45, depending on title and if pictures,” says Bob Barelson, “at this time the prices have not levelled off.”

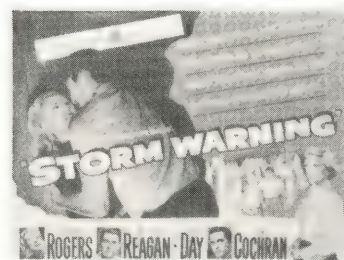
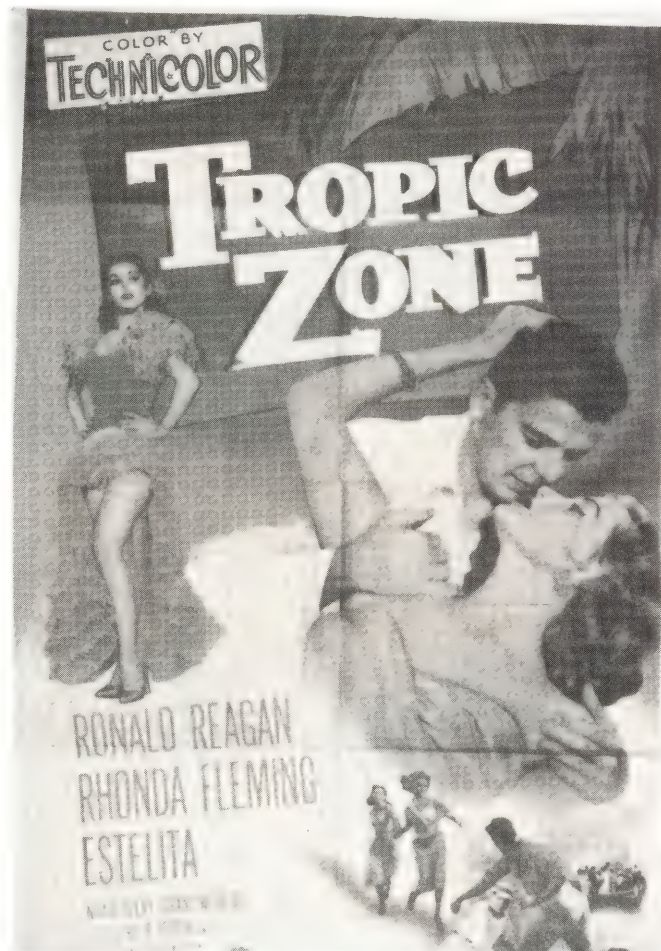
Though not reaching the Reagan figures, Marilyn Monroe’s figure produced expected good prices also. Her lobby cards sold for \$20 to \$25 each. Among Monroe posters sold were: Misfits, \$95; O’Henry’s Full House, \$65; Gentlemen Prefer Blondes, \$115.

But even Ronald Reagan’s new presidential glory could not top the old favorites, early James Cagney, George Raft, Humphrey Bogart, John Wayne, and The Three Stooges.

A Cagney/Raft 1939 poster for “Each Dawn I Die” brought \$300. The John Wayne, 1945 one sheet poster for “Wake of the Red Witch” sold for a substantial \$180.

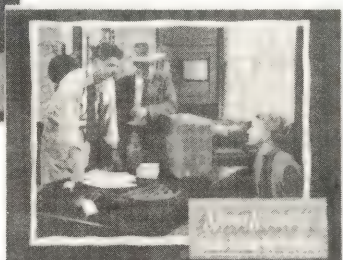
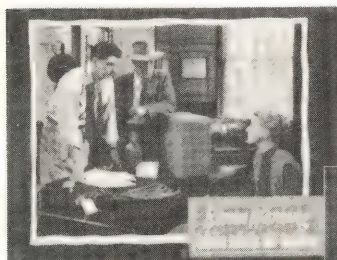
At the top of the price range were a group of autographs, all signed in 1938. Topping their price list was The Three Stooges, \$450; Humphrey Bogart, \$280; Al Jolson, \$190; Joan Crawford, \$15 and Harpo Marx, \$95.

THOUGH ALL PRESIDENTS have left a powerful legacy of collectibility after leaving office, our new **President, Ronald Reagan**, presents collectors with a unique and vast realm of potential collecting entirely different from any of his predecessors, his early career in the movies with its vast accompanying tonnage of cinema publicity releases at recent Berry auctions.

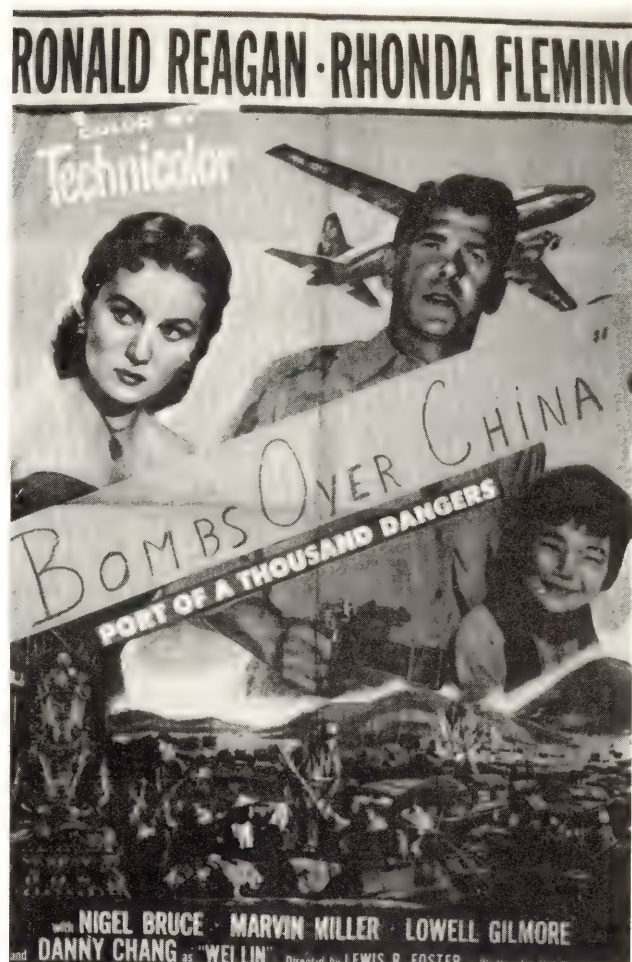
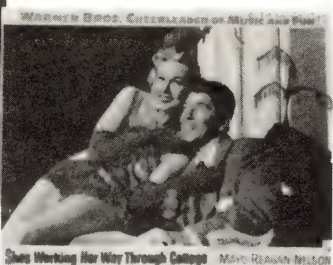
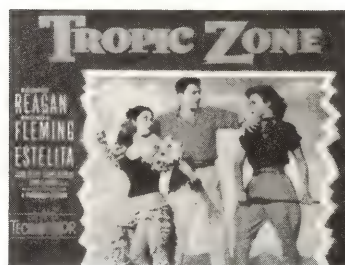


“ONE SHEET” movie posters featuring **President Ronald Reagan** are already beginning to move upwards in price as collectors scramble for them. Berry’s Auction Company of Los Angeles started the ball rolling this past November at auctions in Chicago and Dallas.

Posters are from the Porter Collection in Los Angeles, Calif.



"ACTION" is one of the big words among collectors of movie lobby cards and posters and Mr. Reagan's movie cards of thirty years ago won't disappoint them. As a handsome young male lead, he starred in film after film where his square-jawed good looks was always present to protect the beautiful heroine from the villain.



Westerns—a new hot collecting area

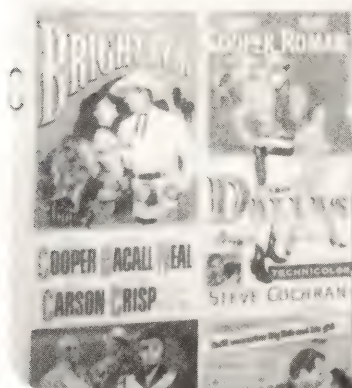
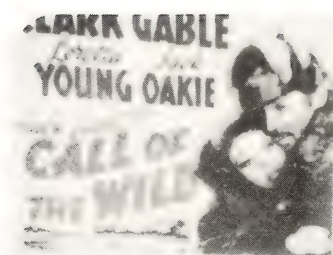
"Westerns! It's the new hot area," says Bob Harelson, "especially B. Westerns which include Roy Rogers, Gene Autry, John Wayne and more. This is a good investment area." Among the one sheet posters bringing good prices were: Gene Autry in 'Wagon Train,' \$40, 1952; Autry in 'On Top Of Old Smokey,' \$48, 1952; John Wayne in the 1953 movie 'Santa Fe Stampede,' \$60; Fuzzy Knight and Whiz Wilson in 'Stagecoach Driver,' \$25, 1951.

Western lobby cards did well too. A single card for "North of the Great Divide", a Roy Rogers 1949 movie went for \$50. One Rogers four card set was a real bargain for the bidder, however, "Heart of the Rockies," 1950 brought only \$20 for all four. A single of "The Ghost of Zorro," 1949 featuring Clayton Moore as the Lone Ranger sold for \$12. John Wayne a single LC, "New Frontiers," 1952, \$10.

Three Monroe lobby cards as expected brought solid prices. "Misfits", 1961, \$25. It co-starred Clark Gable. "O'Henry," and "Let's Make Love" each sold for \$20. There were a number of LC's sold including "The Little Rascals" which averaged \$9 to \$18. One LC did especially well, John Garfield in "They Made Me a Criminal," 1939. It sold for \$40. Jimmy Stewart and his famous rabbit, Harvey, was knocked down for a healthy \$52 for a set of eight cards.

The catalog for Berry's next Mail Auction of Movie Memorabilia is due soon. For your copy write The Berry Auction Company at the above address or phone (213) 650-1223.

The Auctioneers reported that **Science Fiction** did well too, and should be watched carefully as an up and coming investment area. ★



CINEMA CHAT

By Doug Elmo Brooks

A Touch of Nostalgia

The Man from the Painted Post (1917)

For the first time in his life the ever active Douglas Fairbanks, Sr., was caught resting in this early film. Fairbanks was born May 23, 1883, and died December 12, 1939.

The Great Pavlova

was born in St. Petersburg, Russia, on January 30, 1885, and died on Jan. 23, 1931, in Hague, Netherlands. A noted ballerina and screen actress entering films in 1915. Here she appears in a rare collection photo in that rollicking

Dumb Girl of Portici (1916)



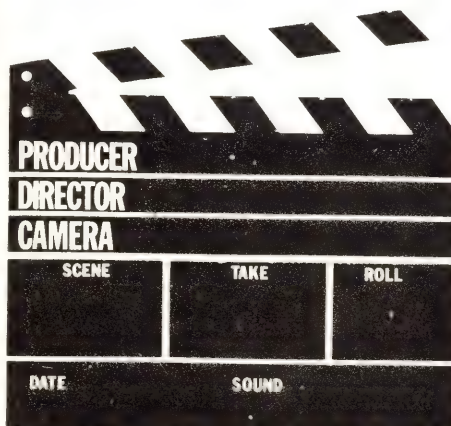
Anna Pavlova, in extreme right in both photos.



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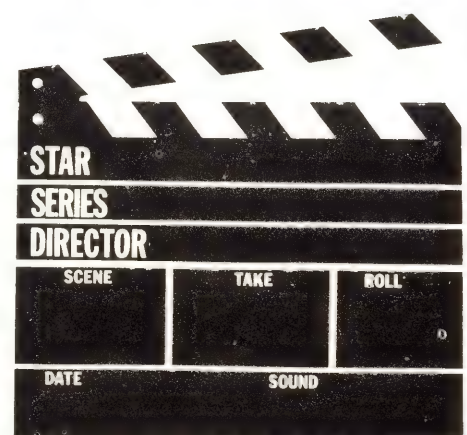
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1. **SEPTEMBER 1971—Vol. 6, No. 5**
D'Anton Cinematheque, new Bev Hills Movie House—cover. Gaylord Carter—King at the Wurlitzer Organ. Where Yesteryear's Stars are Today. Collector's Corner.
2. **JANUARY 1972—Vol. 6, No. 9**
Katharine Hepburn—cover & story. Jayne Mansfield—Last of the Sex Symbols. Judy Canova—Will She Yodel in *No, No, Nanette*?
3. **MAY 1972—Vol. 7, No. 1**
Liza Minnelli & Desi Arnaz, Jr.—44th Anniversary Oscar Awards—cover & story. Gary Cooper—The Eternal Man. Zorro and Co./Serial. "Carmen Miranda Night."
4. **JUNE 1972—Vol. 7, No. 2**
Ruby Keeler—cover. Hollywood Stars Bedazzle Broadway. Great Movie Palaces. Inside Track Covers Movie & TV Studios.
5. **JULY 1972—Vol. 7, No. 3**
Ilona Massey—cover & story. Fabulous "Duncan Sisters". She Was an Earl Carroll Beauty—photos.
6. **AUGUST 1972—Vol. 7, No. 4**
Phyllis Diller and Her "Pretty New Face". Flicker Milestones—The Good 'Ol Days. Cinema Magic on a \$100 Budget. Jeanne Eagels—One of the Greatest by One Who Knew Her.
8. **DECEMBER 1972—Vol. 7, No. 8**
Efrem Zimbalist, Jr.—A Man of Many Talents—cover & story. Veronica Lake—The Girl With the Peek-a-Boo Bangs. Esther Ralston—What Price Remembering. The Singing Andrews Sisters.
9. **JUNE 1973—Vol. 8, No. 2**
Mae West—cover & story—"Hollywood's Hall of Fame". Remembering Bogey and His Co-stars. Marx Brothers—From Gags to Riches. Industry Honors John Ford.
10. **JULY 1973—Vol. 8, No. 3**
Jack Oakie with Betty Grable and Alice Faye—cover. The Unpredictable "Dahling"—Talullah Bankhead. Jane Russell—The Girl Howard Hughes Made Famous. "Hollywood's Hall of Fame"—All Time Favorite Alice Faye.
13. **OCTOBER 1973—Vol. 8, No. 5**
Horror & Macabre Films—Supernatural Classics. Lon Chaney—*Man of a 1000 Faces*, *The Werewolf*, *Dracula*, *Dr. Jekyll & Mr. Hyde*, *Dr. Caligari*, *The Wolf Man*, *Creature From The Black Lagoon*, *Frankenstein*, etc. Masters of the Thrillers. Bela Lugosi, Boris Karloff, Peter Lorre, Fredric March, Vincent Price, Christopher Lee. Men Who Create Monsters & More.
14. **NOVEMBER 1973—Vol. 8, No. 7**
"The Snake Man"—cover & story. Roger Moore—The New James Bond 007. Producer Who Makes Family Movies—How "Radio Rocket Boy" was filmed.
15. **DECEMBER 1973—Vol. 8, No. 8**
Claudette Colbert—"Lady of Perfection"—cover & story. Carol Channing—"Queen of Nostalgia. Peggy Castle Almost Made It. Michael Caine's New Image.
16. **JANUARY 1974—Vol. 8, No. 9**
Jimmy Durante—cover & story. Photos from Personal Collection. Fiery Olga San Juan. Return of Johnny "Scat" Davis.
18. **MAY 1974—Vol. 9, No. 1**
Kim Novak Survived An Image—cover & story. Bing Crosby Made Crooning An Art. The Tarzan Saga and Family Tree. Movie World's Collection "Cars of Stars".
19. **JUNE 1974—Vol. 9, No. 2**
James Cagney—Hope & Cagney on cover—plus story. Clint Eastwood—Health Enthusiast. Passing Parade: Arlene Judge & Claire Dodd. Universal Studios—Yesterday/photos.
20. **JULY 1974—Vol. 9, No. 3**
Dorothy Lamour And Her Sarong—cover & story. Gloria Swanson in "Airport '75." Janet Gaynor's Second Career. Down Memory Lane with Mary MacLaren and Victor Varconi.
21. **OCTOBER-NOVEMBER 1974—Vol. 9, No. 6**
Harold Lloyd Film Revival—cover & story. Lana Turner and Stars From Hollywood High. Dick Haymes on Comeback Trail. Where is Edwina Booth? Colleen Moore? Louise Brooks?—Memory Lane.
22. **NOVEMBER 1974—Vol. 9, No. 7**
Doris Day Waves a Flag for Good News. Versatile Jean Hagen. Movie Palaces of a Cinema Era. Memory Lane—Mary Beth Hughes and Johnny Downs.
23. **DECEMBER 1974—Vol. 9, No. 8**
Special Collectors Edition—The Best of Gable, Colbert, Durante, Grable. Photo pictorial & features.
24. **MARCH 1975—Vol. 9, No. 8**
Universal's Spectacular Studio Tour—cover & story. Jack Benny's Farewell/photos. Masquers Honor Liza Minnelli.
25. **APRIL 1975—Vol. 9, No. 9**
"On The Scene" at Hollywood's Golden Globe Awards—cover & story. Here Comes Martha Raye. Neil Hamilton's Life and Career.
26. **JUNE 1975—Vol. 9, No. 11**
Hollywood Super Stars Who Made Film History—cover & story/montage. Producer Prince Remembered at U.S.C. Anthony Quinn's 105th Film, *Mohammad, Messenger of God*. Memory Lane—Mary Pickford, Mary Philbin, Mary Miles Minter.
27. **JULY 1975—Vol. 9, No. 12**
D.W. Griffith Honored—cover & story. Lana Turner Wows Fans. Jane Greer—First Film in 9 Years. The Supporting Cast—Margaret Hamilton.
28. **OCTOBER 1975—Vol. 10, No. 3**
"Ready If You Are, Mr. DeMille"—cover & story. Star Telling Carol Righter. The Secret Frustration of Constance Moore. How Scenic Effects Make a Movie.
29. **FEBRUARY 1976—Vol. 10, No. 4**
The Legendary *Marilyn Monroe*—cover & story (famous nude). World's Largest Studios—Run-Run-Shaw. Asia's Busiest/Interview. Gigi Perreau Remembered. Universal's Hindenburg Spectacle.
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30. **MARCH 1976—Vol. 10, No. 6**
Susan Hayward—"With Love"—cover & story. Betty Blythe—A Legend in Her Own Time. Life Goes to the Movies/pictorial.
31. **APRIL 1976—Vol. 10, No. 7**
John Payne & Betty Grable. A Golden Hour for a Silent Star—Gertrude Astor. Hollywood in Haiti—With The Stars. The Rooster That is Becoming Famous... Blarney Cock—The Movie.
32. **MAY 1976—Vol. 10, No. 8**
Midway—Universal's Salute to the Bicentennial—cover & story—many photos from the film. Charlton Heston—personal interview. Fabulous Duncan Sisters.
33. **JUNE 1976—Vol. 10, No. 9**
Mary Pickford—America's Sweetheart. Alfred Hitchcock. The Master of Movie Suspense. Inger Stevens, Saint or Sinner? Beloved Stars of "Golden Days of Radio."
34. **AUGUST 1976—Vol. 10, No. 10**
Ginger Rogers—cover/story—Hall of Fame. Rare Candid Camera Stars (unpublished) Scrapbook. New Baja Movietown. Nigel Bruce Interview—New Dr. Watson. Telly Savalas, Alexis Smith, Craig Reynolds.
35. **SEPTEMBER 1976—Vol. 10, No. 11**
Stephen Boyd & Sophia Loren in 1964's "Fall of the Roman Empire"—cover. Stephen Boyd Interview. Story on "Evil in Deep". Diana Dors.
36. **OCTOBER 1976—Vol. 10, No. 12**
"The Amazing Dobermans"—**Fred Astaire, Barbara Eden, James Franciscus**—cover & story. Ann Harding Interview. Dale Robertson, Balloon Enthusiast. Series/Early Days of Publicity.
37. **NOVEMBER 1976—Vol. 11, No. 1**
Carol Lynley & Gary Lockwood. Where to Get Free TV Tickets. Star's Lips & Other Collections. When the Movies Began to Speak—1927. 25th Anniversary, *The King & I*.
38. **DECEMBER 1976—Vol. 11, No. 2**
Golden Films—1977 Festival of Hits. Unpublished photos of famous couples & stars of '30s & '50s/Scrapbook series. Authentic Lip-prints of Stars Quiz. Hollywood Honors Crosby, Hope & Dorothy Lamour.
39. **FEBRUARY 1977—Vol. 11, No. 3**
Liza Minnelli—Cover. Barbara La Marr, James Dean and Sal Mineo. Queen of the Dog Sleds. Nell Shipman.
40. **MARCH 1977—Vol. 11, No. 4**
"Gone With the Wind"—Special Edition, filled with photos and Limited supply \$5 plus postage
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Filmdom's Unforgettable Stars. David Manners, Anna Q. Nilssen, Virginia Bruce, Alex Joseph and 12 wives, Mike Mazurki.
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Bette Davis Collectors Edition & AFI Program. 1967 Oscar Awards. Irene Ryan. Michael Douglas.
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Movie Guide Special Edition. Where to find the wild memorabilia, Hollywood's famous landmarks. Valuable reference lists. Where to see the stars. Free TV tickets, movieland attractions & tours. Much more.
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Joan Crawford Tribute—Collector's Photos from Her 50-Year Career/cover. "I Remember"—Jack Oakie. Crawford Museum. Artistry of the Young Animators. Academy's Student Film Awards. Allyn Joslyn. Jan Clayton.
45. **SEPTEMBER 1977—Vol. 11, No. 10**
Dolores Del Rio—Exotic Latin Star/cover. Collectors, photos. Hollywood's Latin Beauties. Douglas Fairbanks, Man of the World, photos. Mervyn LeRoy on *Quo Vadis*. Merton of the Movies. Exclusive Photos of Shirley Temple receiving Ruby Award.





61. **APRIL 1979—Vol. 13, No. 1**
Cary Grant & Ingrid Bergman, Personal Interviews James Cain, Writer-Director Series Hattie McDaniel, Oscar Winner. British Movie Card Collection. Pickfair Party. Golden Globe Awards

62. **MAY 1979—Vol. 13, No. 2**
Katharine Hepburn & Spencer Tracy, A Quarter Century of Togetherness. A Visit With William Powell. Loy & Powell—Then & Now Hollywood's Great Romantic Teams Eleanor Parker—Above & Beyond Golden Era Radio & TV—Pictorial

63. **JUNE 1979—Vol. 13, No. 3**
Humphrey Bogart & Lauren Bacall. The Bogie Cult Excerpts, Bacall's new book, "By Myself." The Warner Stars—50 Years. Fate Warner Actresses. Kay Francis Ann Sheridan. Shirley Temple Today. Warner USC Tribute Summer Preview—So Calif. Amusement Attractions

64. **AUGUST 1979—Vol. 13, No. 4**
Tyrone Power. The Secret Life of Tyrone. A Dedicated Artist. Gina Lollobrigida's 2nd Career. Groucho—"I Must Be Going." Sophia Loren—Life and Loves review. Mary Pickford Memorabilia. Lillian Gish Honored. Kendall's Movie-Script Life. Hanover St. Bash. Story of Evelyn Keyes. John Wayne Tribute

65. **SEPTEMBER 1979—Vol. 13, No. 5**
Sinatra & Gene Kelly. The legendary Song & Dance Men. Born to Dance Memory Portfolio. Ann Miller—"I Danced with Astaire." Out of the Chorus Line. Scrapbook Unpublished Photos '30s & '40s (Song and Dance Men). My Fair Lady (Audrey Hepburn) Returns to Screen. Portraits—Chevalier, Dick Powell. Early Musical Gems. Historic Theatre Renaissance

66. **OCTOBER 1979**
Vol. 13, No. 6
Ava Gardner - beauty in exile. Her own Carolina museum, yesterday & today photos, James Mason, Frank Capra Jr., Van Johnson-the good old days are today. Rod Taylor, Jodi Gilbert, Angela Greene, Dick Foran, Starring Power, Massey, Flynn, Sanders, TV and Radios Golden era photos, biogs.

67. **NOVEMBER 1979**
Vol. 13, No. 7
MGM "More stars than there are in heaven" also 40th Anniversary **Wizard of Oz collectors special**, The Wizardry of Oz, Judy's Journey to Oz, loaded with photos. MGM Movie Classics, rare stills. The MGM Look, MGM Girls, "Goodbye Nostalgia" Powell, Reynolds, Cyd Charisse, Ann Miller, and Van Johnson's love affair with the fans, Jean Harlow, James Stewart, Robert Taylor, Robert Montgomery.

68. **DECEMBER 1979**
Vol. 13, No. 8
Deanna Durbin Holiday cover, the star who traded fame for obscurity, Yesterdays Teenagers & photos, Holiday Memories pictorial, Britain's favorites, Bebe Daniels and Ben Lyon, Joan Blondell remembers, Rita Quigley, Jean Seberg, a restless heart, Stars and their pets, old-time photos, The Thaliens party, Tony Curtis, "the sweet smell of success," Last hurrah for Gracie Fields.

69. **FEBRUARY 1980—**
Vol. 13, No. 9
Laurence Olivier & Vivien Leigh cover, features, photos. Marilyn Monroe's amazing twin, Jane Powell, Queen of Roadshows, Jeanne Crain's \$30,000 collection, Collectors Guide & Movie Clip collection, Zooful of Animals (famous animal stars) Films Hedy Lamarr, Selena Royale, Rocky Horror Cult Show. Cinema Chat-50 yrs. ago.

70. **MARCH 1980**
Volume 13, No. 10
Errol Flynn, the Swashbuckler, career photos, Lost Horizons returns-SRO, Joseph Cotten, Lex Barker, Hermione Gingold, Golden Globe Awards, King of the B's—Cowboy stars, Heroines of the Sagebrush—Cow-girl stars, Collecting section/Posters, etc. Sally Rand, Stars and their Pets.

71. **APRIL 1980**
Volume 13, No. 11
Rock Hudson, Doris Day classic love scene cover, Rock-The American Hero, Doris Day, The Sunshine Girl/photos. Marvelous

Myrna Loy, Great Hollywood Love Scenes/famous star photos, Collecting Books, Press Books, Magazines, Guide Leading ladies silent screen, Jetta Goudal's Rosemary Award, Lillian Gish, Anne Jeffreys, HSM at Cannes Festival.

72. **MAY 1980**
Vol. 13, No. 12
Lana Turner, Marilyn Monroe, Betty Grable & Mae West — four gorgeous blondes. A tribute to Hollywood's blondes. Lana Turner her life, loves. Why blondes have more fun in Hollywood. AFI Tribute to James Stewart/photos. Decline fall of love goddess! Classic comic book collectors, etc. Raymond Burr Collection, Hollywood Classic Love Scenes. Claire Trevor, Penny Singleton.

73. **JUNE 1980**
Volume 14, No. 1
Liza Minnelli "Cabaret" cover. What happened to Liza's movie career? Steve McQueen, Super Star, Cornell Wilde Story, Shirley Temple & Errol Flynn collector stories, Movie History section: When titles explained everything. Silents to talkies, How star system was built, Rare photos Thirties, Hollywood Memorial Park where early stars rest.

74. **AUGUST 1980—**
Vol. 14, No. 2
Susan Hayward Special Tribute, The Rebellious Redhead, A Star's Star, "The Lost Moment" — "I'll Cry Tomorrow", Montage photos Susan . . . Legend of Lone Ranger, Victor Mature, Alec Guinness, Mary McCarty, Lillian Roth, Hildergarde, Marion Davies Museum, Collections section, — Debbie Reynolds, HSM's are valuable, etc.

75. **SEPTEMBER 1980**
Vol. 14, No. 3
Gary Cooper — The man who was eternal "Coop". Biographies, Deborah Kerr, Bea Lillie interviews, Jean Peters, the reluctant star, DeWitt Bodeen, writer series, Neil Hamilton Today, Sinatra Benefit, Barbara Britton, Jon Hall, Movie Collecting — Radio Program Addict, Movie Star Dolls & more.

76. **OCTOBER 1980**
Vol. 14, No. 4
SOPHIA LOREN. That fabulous face. Comments on co-stars, photos from TV show, 3 pages famous pin-up stars, Sugar Babies in Hollywood, David Niven, Hollywood's Forgotten Daughters, Film Fan Quiz, Films of June Haver, Darla Hood, Gale Robbins, Collection's Section. "Scarlett Fever," Movie Museum, Value of Memorabilia.

78. **NOVEMBER 1980**
Volume 14, No. 5
Special tribute to Barbara Stanwyck. Rare interview. Silver-haired glamour girl's portrait gallery of memorable performances. Unpublished candid of actors who worked with her. Buster Crabbe "Man of Action." Fantastic Greek-Merlina Mercouri's interview. Carol Channing. Liptographs Stuntsman Hall of Fame. Evening with Bob Hope.

79. **DECEMBER 1980**
Volume 14, No. 6
Holiday cover of 20 stars in full color. Hollywood, givingest town in USA. Priceless Holiday pictorial memories. Famous Holiday Magazine covers of years gone by. Stars collections and cards. Salute to Lena Horne . . . Gene Tierney, star re-born . . . Rosemary DeCamp. Collection stories. Collector's section.

60 **FEBRUARY 1981—Vol. 14, No. 7**
4 STAR COVER: Kim Novak, Liz Taylor, Hedy Lamarr and Katharine Hepburn, Kim's Double Life/Interview, Hepburn interview. Pictorial "The Mirror Crack'd." Hedy Lamarr — the Heavenly body, George Cukor, Iris Meredith Davenport, Palcos od Dreams, **Collector** features -George Montgomery, Audie Murphy and more.

CORRECTION: Due to a typographical error, Vol. 13, No. 10 is the Errol Flynn cover issue. Vol. 13, No. 11, Doris Day and Rock Hudson cover, Vol. 13, No. 12, Lana Turner, Marilyn Monroe, Betty Grable & Mae West cover.

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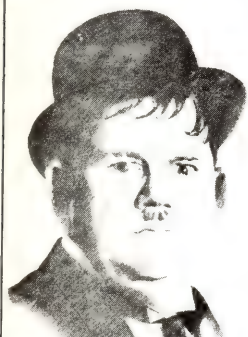
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■ BOOKS

The Foundation Center, a national service organization established and supported by foundations, is offering a new publication designed to explain the most effective processes of identifying, researching and applying to foundations for grants. *Foundation Fundamentals: A Guide for Grant-seekers* is a comprehensive new guidebook designed to help grant-seekers improve their chances in the highly competitive grant marketplace, including detailed research examples which describe how to select foundations active in your geographic area or with an interest in your subject field. Written by Carol M. Kurzig, the Foundation Center's director of public service and education programs, *Foundation Fundamentals* sells for \$4.95 and is available from the Center at 888 Seventh Avenue, New York City 10106.

BITTERSWEET. By Susan Strasberg. Putnam, 1980. 285 pp., illus., \$10.95.

Susan + Jim = Book, '55. Times Square, New York. I am semi-immersed in a paperback copy of Harold Robbins' *79 Park Avenue* when a taxicab rolls to the curb and the teenaged Susan Strasberg, the star of Broadway's *The Diary of Anne Frank*, steps out of same. We acknowledge one another, she asks, "What's that you're reading?" I explain, adding that the last page, read only moments earlier, brought tears to my eyes. Susan strikes a bargain: "I will buy the book, and if I don't cry on the last page, you owe me a quarter." (There really were 25-cent paperbacks then!)

Strasberg + Haspiel = Book Review, '80. *Bittersweet* is the title, Susan Strasberg the author. But Susan herself is not my main attraction to this latest movie star autobiography; I want to read about the personage who gave life itself to Susan, her mother and my friend, the late Paula Strasberg. As I read, *Bittersweet* emerges a highly personal, richly human book, one which recalls that Paula created "an oasis of warmth in what was almost a religious atmosphere of fervent dedication to the theater, the arts." It is a book that speaks of a Marilyn Monroe familiar enough to me, particularly re an incident that occurs while Marilyn is out walking with Susan and asks, "Do you want to see me be *her*?"—at which point the less visible Norma Jeane becomes the memorable Monroe in front of Susan's eyes. Reading this, I flashed back to the '57 afternoon I walked Marilyn home and we were midway through a long good-



(Susan Strasberg, center)

In her book, "*Bittersweet*," Susan Strasberg tells what it was like being raised as the daughter of the God of the Method-ists, Lee Strasberg.

bye, and having taken notice of the cluster of passersby stopping to gape at her, the off-screen girl-woman "made some inner adjustment," as *Bittersweet* describes it, and assumed the quickly identifiable all-over posture of the on-screen invention, saying to me, "I think I have to go now," to which I'd replied, "I think you have to go, too; I don't even know you!" (Paula Strasberg and I were destined to co-host a mid-60s showing of David Wolper's powerfully touching television documentary, *The Legend of Marilyn Monroe*.)

Bittersweet recounts Susan's rebellion during that period of her life when she'd felt neglected by both her parents. Indeed, I can still recall her circa '57 in too-high heels and a backless red dress fitted so tight she could barely negotiate her passage across a NYC street; at the time I thought that in her misguided attempt to draw attention to herself, she'd ultimately come-off looking very much the child-in-mama's-clothing. Of that period, Susan quotes actress Kim Novak's vision of her: "I always knew it wouldn't be perfect for her. . . . During *Picnic*, she couldn't even enjoy a sunset."

Her film and stage career going sideways in America, Susan moved on to Europe where she starred in a film called *Kapo*, and when it later opened in America, Paula called and asked me to escort her to its premiere. Then came Paula's call to ask if I could find some time, would I "come over and sit" with her. I didn't find that time, and then it was too late; the news came that Paula Strasberg was dead. In this memoir said to be written by her own daughter—who should know—mother Paula is said to be buried at "Arlendale Cemetery on Long Island." It is an unchallengeable fact that Paula Stras-

berg has rested these past fourteen years at the Westchester Hills Cemetery, Hastings-on-Hudson, New York (I have visited her gravesite there). Unfortunately, this is the kind of misinformation that can render one less than confident about the contents of an entire book. *Bittersweet* is a flawed effort, too, where the type-setter renders his art. Actress Sharon Tate becomes "Sharton," etc. Then there are those problems which can only be laid at the editor's desk, such as the line on page 154: "I looked down, then turned to Alan and whispered. . . ." Since no reference precedes or follows the name, the reader is simply left to wonder aloud just who in the hell "Alan" is?

Nonetheless, *Bittersweet* is a movingly written account of the initial four decades of actress Susan Strasberg's life. I enjoyed it, smiled, found it sometimes heartwarming, cried, and I do recommend the book to those readers who might enjoy Susan's candid but less-than-exploitive (except when she's writing with a bitter edge about ex-hubby Christopher Jones) recollections of her life behind the footlights, behind the motion picture cameras. By the way, when I asked her about it several years ago, Susan could no longer remember if she'd cried at the conclusion of *79 Park Avenue*, thus I retained my quarter.

James Robert Haspiel

1000 movies made for TV chronicled

Fifteen years in the making. A cast of thousands. Enough stories to fill at least 1,000 films. These are **Movies Made For Television** — a whole new genre that is now covered in a first-of-its-kind entertainment and reference book chronicling the made-for-TV movies during the initial 15 years in its — and the viewers — life.

In this television encyclopedia entitled **Movies Made For Television** the author, Alvin H. Marill, has compiled all the titles (1,001 of them) along with a complete cast and production credits, plot summaries, information about the making of each film, and other background data, and then has gone on to do the same for TV's prime-time mini-series through the 1978-79 season. The films, listed first chronologically and then alphabetically, a generous collection of more than 300 illustrations, a mountain of data, and filmographies of not only the stars and supporting players but also the directors make this reference work about the new

Continued on Page 41

FINCH, BLOODY FINCH

From the book, *"Finch, Bloody Finch."*

As reviewed by James C. McHargue

"Peter didn't act his parts. He understood them. He understood their love and their pain and it was his love and his pain," said actress Rosemary Harris. "Where did it come from? I never found out." Elaine Dundy did.

Dundy, one of his London circle of friends dating back to the ban the bomb demonstrations, spent five months in Australia meticulously sifting through the confusing tapestry of Peter Finch's unorthodox rearing at the hands of various indifferent relatives.

An illegitimate child, probably not learning of it until 1962 despite his own statements to the contrary, he was kept from his natural mother by his father of record in an effort to protect him from its stigma. At Finch's memorial service in London his mother was approached by reporters asking if she was "connected with the deceased."

"They tell me I'm his mother," she said pushing past them. Both parents remained distant figures of his childhood, always "elsewhere."

The exotic grandmother, Laura, kept him in France until her quest for spiritual fulfillment took them to India in the early 1920s. The nine-year-old "Peter Pan" boy overnight evolved into the shaved-headed, saffron-robed Buddhist monk. Intervening British authorities fearing a scandal shipped the boy off to relatives in Australia complete with an ill-fitting toupee to be presented to a succession of upper-middle-class Finches reluctantly shouldering their burden with sometimes brutal results.

The great depression of the 1930s set him free among an entire generation of unemployed wandering youths, living by their wits, dreams, and in Finch's case, his obvious charms.

A born mimic with a rich "toffee" voice at one time had him being paid for the reciting of Walt Whitman's poem, "Leaves of Grass" in the parlor of a Sydney bordello until another means of remuneration proved more satisfactory to employee and employer. Always on the move (even after his death, his body was exhumed in 1979 for entombment in a mausoleum opposite Rudolph Valentino) he showed a lifelong aversion to

possessions and had but one goal: not to be an actor, but a great actor, and at times he succeeded.

The author succeeds in capturing the true essence of the man and what he evolved into, not just the public's idea of Finch, an actor that so many film biographies degenerate into. His first two ruined marriages, the drinking and his inability to handle it. His sponsorship by the Oliviers and his subsequent affair with Vivian Leigh cast an almost Oedipal twist on him as it coincided with the public emergence of her mental illness. All shattering episodes compounded on a repressive childhood that his sense of humanity, spiritualism and humor allowed him to weather.

His humor, with its occasional blind crude streak, often unleashed with drink, sustained him at times even at his own expense. Once when telling Sean Connery that he too was a Scot, the illegitimate son of a Campbell, he savored the reply owing to the Campbells' black reputation. "As far as I'm concerned," said an ashen-faced Connery, "all Campbells are illegitimate."

But his illegitimacy caused him anguish in that civilization that always punished the child rather than the parent. "How much more civilization can I take!" he'd rage to himself. He found comfort in Jamaica and its society where it was accepted to the point of open defiance. However, his honesty prevailed when he adopted the son of his third and last wife. Christopher had begun to call him "Daddy." Finch put it straight. "Look, mate, I'm not your daddy. You call me Finchie, and we'll be great friends, right?"

Midway into the 1970s everything began to culminate for him. His poor money management and heavy drinking were well behind him. His aversion to possessions was altered to accommodate his family, paying cash for the Beverly Hills house he moved into just days before his death. A man that had ignored the many acting awards he had garnered began to actively campaign for what he felt he deserved, an Oscar for his role of Howard Beal in *Network*.

His quest for Oscar was spurred on by MGM's initial plan to put his characterization into the supporting actor category. He'd have none of it. For the first time in his life he hired a publicist and began a grueling six-month campaign, allowing interviews to virtually anyone that wanted one.

Perhaps Finch died at the right

time in a career sense—on top. Certainly tragically in terms of his own short lifespan. From a biographical standpoint it proved to be the right time for Dundy who managed to interview several key characters in Finch's life that were well past the age of ninety.

Dundy has crafted an excellent actor's biography that hits a happy compromise between a footnote-studded, scholarly work like J.C. Trewin's life of Robert Donat and a sentimental daughter's assessment as seen for Leslie Howard and, more recently, Ronald Colman.

The writing style has taken the liberty of taking Finch's own words with intimates and placing them into his thoughts in an effort to avoid too many "as told to so-and-so's." It has a slight tendency to erode the credibility when employed in Finch's childhood. Extensively illustrated, the pictures have an unpleasant murky quality due to the paper used. ☆

"Finch, Bloody Finch" by Elaine Dundy (Holt, Rinehart & Winston: \$14.95, Illus.).

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MAN ABOUT TOWN



Comediennes **Patsy Kelly**, **Martha Raye** and **Betty Kean** at Maggie's traditional holiday party.



Ruby Keeler, looking prettier than ever, with our **Man About Town** at a Tinseltown bash.
(Photo by Yani Begakis)



A pregnant **Charo** with hostess **Debbie Reynolds** at Beverly Hills gathering.
(Photo by Yani Begakis)



Tony Martin and **Cyd Charisse** at Mexican dinner party in Beverly Hills Acapulco Restaurant.



Douglas Fairbanks, Jr. and **Shelley Winters** at soiree following the taping of Bob Hope's 30th anniversary NBC special.
(Photo by Yani Begakis)

Here we are in the third month of 1981. The holidays are but a memory. One of the most pleasant memories was my traditional Christmas with **Martha Raye**. She personally cooks for two days preparing a gourmet feast. Since Maggie started in show business when she was three, I'm always amazed that she has turned out to be such a bitch in the kitchen. Incidentally, she makes lethal egg nogs.

This year was very special as madrigal singers in Elizabethan costumes sang carols accompanied by wooded instruments. Hostess

Maggie joined the group to lead us in the singing of "Silent Night."

Patsy Kelly was surrounded by admirers as she held court. One guest reminded her that they had a mutual friend (known to be quite a pest). The guest said, "I haven't seen her in 12 years," to which Patsy retorted, "Congratulations!" Patsy has always been the mistress of one-liners. When Cyma Rubin, producer of "No, No, Nanette," wanted Patsy's hair dyed black, the comedienne said, "No," explaining "I wear a maid's cap in every scene, so who sees my hair anyway? So what if it's

gray?" Mrs. Rubin kept insisting until Patsy said, "In my opinion hair that is dyed black makes a woman look hard." Mrs. Rubin smiled and said, "But I dye my hair black." Patsy looked her right in the eye and said, "Exactly!"

★★★

Ole! It was a real Mexican fiesta when Sybil Brand and **Cesar Romero** got together for a party at the new Acapulco Restaurant in Beverly Hills. Sybil and Cesar have been around a long time, so the gathering — enjoying margaritas, botanas Mexicanas, crab enchiladas, beef



Milton Berle, Marie Osmond and Danny Thomas surround Bob Hope at taping of his special. (Photo by Yani Begakis)



Rare first-nighter **Greer Garson** arrives at the Mark Taper Forum for opening of "Hoagy, Bix & Bunkhaus." (Photo by Craig Schwartz)

Manalote and other goodies to the accompaniment of mariachis — was varied mixing socialites and celebrities.

It's always fun to reminisce with Cesar. Gone are the days when he was romancing Dietrich, Lombard, Stanwyck, Grable, etc. on the screen ("They had individuality and a flair for glamour . . . years ago the gals were real stars"). At 73, his dark hair has turned silver, but he remains tall, handsome and still a solo Romero. You don't see this Latin from Manhattan on the screen much anymore, but that doesn't mean he isn't busy. Cesar told me he was home only for a week, then off to San Antonio for another dinner theatre engagement.

Just a few of those on hand were that famous song-and-dance couple, Tula Ellice Finklea and Alfred Norris (they're better known as Cyd Charisse and Tony Martin); Virginia Christine (TV's Mrs. Olson) and Fritz Feld; Nadia Gardiner (Reggie's widow) with Kurt Kreuger (he made films in the '40s usually in Nazi uniform); and Milo Frank with his blonde wife, Sally Forrest, a favorite young actress of the '50s.

★★★

"I haven't seen so many stars gathered in one place since the actor's strike," **Bob Hope** announced at the taping of his special celebrating 30 years with the NBC peacock.

In age the stars ranged from 11-year-old Gary Coleman to 85-year old George Burns. In type, from girl singers like Marie Osmond and Tanya Tucker to the more mature Eydie Gorme, Peggy Lee, Rosemary Clooney and Julie London. Male singers included Sammy Davis, Jr., John Davidson, Glen Campbell, Frankie Avalon and Steve Lawrence. Comedy was represented by Jo Anne Worley ("Ohmigawd, it's gala"); Kaye Ballard, Jamie Farr, Milton Berle, Danny Thomas and Hope's leading lady in early films at Paramount, Martha Raye.

Nostalgia was rampant. Veddy British Douglas, Fairbanks, Jr., born in "a little town just outside London

— New York City" chatted with very Americanized Leslie Townes Hope (nicknamed Bob) who was born in Eltham, England.

Today's TV stars were on hand in droves including Lou Ferrigno and wife, Carla, expecting an "Incredible Little Hulk"; Erik Estrada, huggy and kissy with Beverly Sasso; Gil Girard ("Buck Rogers"); Beatrice Arthur; Ken Howard; Robert Ulrich; and "Lobo's" Claude Akins who suggested the stars "be seated in alphabetical order."

Following the taping, NBC prexy Fred Silverman hosted a Chasen's catered supper for the black tie crowd at the commissary. A real jam session got underway as Hal Linden tooted on the clarinet, Bobby Troup was at the keyboard and Martha Raye and Art Lund were at the mike singing oldies but goodies.

Applauding it all were such diverse types as Brooke Shields, star of those "jean" commercials; Kathryn Grayson; Janis Paige, Shelley Winters and Virginia Mayo, who was off to Washington for the inauguration. M-M-M-Mayo was President Reagan's favorite leading lady when they were at Warners back in the Fifties.

★★★

First the good news! You had a chance to jam with **Hoagy Carmichael** in "Hoagy, Bix & Bunkhaus" at the Mark Taper Forum. Now the bad news! Despite the subject matter — three talented men whose lives touched each other from the time they met at Indiana University (two of whom died in their twenties) — this jazz play didn't swing. That's all the more surprising because it contained such national musical classics as "Skylark," "Up A Lazy River," "In the Cool, Cool of the Evening" (a 1951 Oscar winner), "Georgia On My Mind," and, of course, "Stardust."

Hoagland Howard Carmichael was originally a lawyer, but after the success of "Stardust" his Tin Pan Allegiance was assured. Looking back, he says, "I had no idea what

'Stardust' meant, but I thought it made a gorgeous title!" It also made gorgeous money.

Highlight of the opening was 81-years-young Hoagy, himself. He got on stage after the show, in dark suit and red socks, and joined the cast and audience with his gravel-voiced singing of his composition, "The Nearness Of You." The droll actor-singer-composer was here only for the evening, with his third wife, Wanda, whom he wed three years ago. Hoagy now lives royally off musical royalties in Palm Springs devoting himself to golf and his coin collection.

★★★

Leave it to **Debbie Reynolds!** About the only thing the versatile star hasn't done since she was a teenager is cook. So a year ago comedian Rip Taylor began giving her cooking lessons and now the vivacious lady is a gourmet cook. To show her appreciation and friendship, she honored Rip with an eleventh anniversary of his 39th birthday at the Daisy in Beverly Hills. And the food was "home made," Debbie announced.

Rip Taylor is zany, so it seemed only appropriate that the party was totally wild. Little things like Cassandra the Casket Queen jumping out of a coffin and throwing confetti. Or a 6 ft. chicken greeting arrivals. Or the Hunchback of Notre Dame cleaning tables and being led around on a chain. Or a Mafia birthday mailgram by a gangster who ended up flashing. And Baby Cake Babs doing a tap dance and being joined by Debbie and Rip. Get the picture? Craazzy! •

Newlyweds Patricia Carr and Tom Bosley (Dad on "Happy Days") were so lovey-dovey it was obvious they're still on their honeymoon. Charo and her Swedish husband, Kjell Rasten, came early, left early. Charo is expecting her first baby in March and "vasn't feeling vell," but that didn't stop her from coochi-cooing. At one point the stars of TV's "Soap" were in a huddle with the stars of TV's soap opera, "General Hospital."

Dining Adventures

By Geni Charlesworth

When a restaurant reaches the ripe old age of twenty, it is quite a kudo to both the owners and their personnel that patrons old and new continue to popularize the place. Such a place is **Femy Cramer's exotic China Trader** at 4200 Riverside Drive nearby the Burbank Studios in Toluca Lake. There was a time far away in the past, about 27 or 28 years ago that the 'Trader was the dream realized for a Warner Bros. story analyst. A place

he created to meet with drinking buddies among exotic flora and fauna of the South and China Seas. Then Femy and her brother Victor took over and they have kept the faith but on a much grander scale.

Today the China Trader boasts a rather long bar behind which emanates some of the most delicious tasting tropical drinks in the area; a comfy but large Copra Showroom where top musical groups entertain and play for dancing; a private and beautifully lush Sunset Falls Room for special partygivers, and best of all cleanliness throughout and a continuing refurbishment of the tropical decor and carpetings. Perhaps that is why actor and producer **Jack Webb** has his own special table nearby the front entry. Many other top stars are China Trader patrons anonymously.

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AT ARRIBA! on Pico in West Los Angeles, which features Mexican specialties, here's manager **John Pierce** with **Sylvana Gallardo** and **Billy Drago** — who co-star, with **Trevor Howard**, in the upcoming "Windwalker." Billy's hair is long for his role as "Crow Scout" in the Pacific International picture. Sylvana plays the Indian, "Little Feather".



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TAG LINES: Singer **Dionne Warwick** birthdayed at Marrakesh Moroccan dinery Studio City . . . at Nick's Fishmarket a lively celebrity

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nyman Shecky Greene . . . Ho Toy's Robert Lee huddling with Steffi Barrett of the Southland Sybaritic Society planning a Chinese New Year event at the Sherman Oaks dinery . . . Chris Bernaert of Michael's Canoga Inn proud of his holiday cards especially designed by famed artist Eulalie Banks . . . at Robbie's Rib Cafe the Dave Madden family munching on those delicious barbecued ribs.

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BOOKS

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KEMP'S FILM AND TELEVISION YEAR BOOK FOR 1980-1981

Kemps have expanded the international selection of their **Film and Television Year Book** for 1980/81. It now occupies more than half of the directory and covers some forty countries around the world.

The 1980/81 edition also marks the twenty-fifth anniversary of Kemps Film and Television Year Book. This silver jubilee version features a specially designed cover to celebrate the occasion.

The Year Book is intended for use by all personnel involved in the production of films and television programmes recorded in a studio or 'on location'. Its aim is to provide them with suitable contacts to carry out their job quickly and efficiently in any country.

The directory has been compiled by the Kemps Publishing Group, London, who already produce over fifteen directories for specialist trades and British Chambers of Commerce. Several of the directories include international sections.

The first half of the book is devoted to contacts in the UK. Details are listed alphabetically and fully indexed.

Next is a UK technicians section listing specialists for the art, camera, editing, production and sound departments, as well as hairdressers, make-

Continued on Page 43



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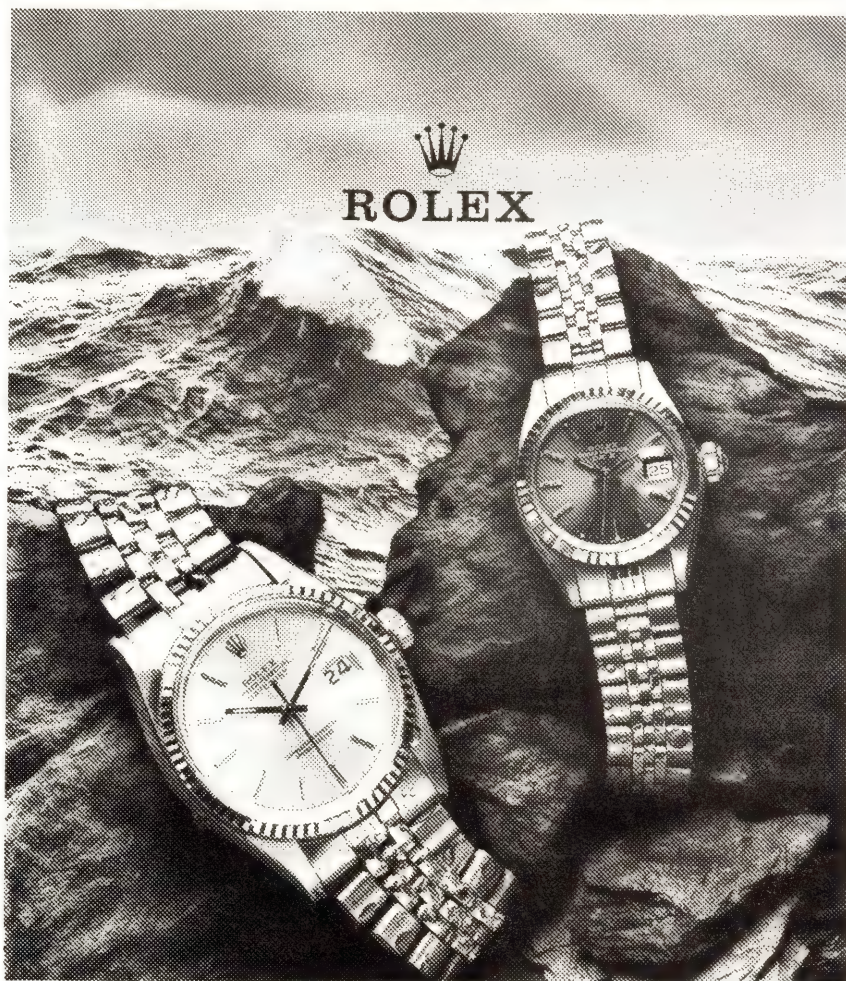
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She left her mark and will be missed by millions of devoted fans.
—Kirk Crivello



Belle of the Nineties: Mae West

MAE WEST

1892—1980

Mae West's expression, "Come up and see me sometime," became a national "catch-phrase;" Mae was timeless, a great trouper, had many unknown charities and was active until a few months before her death.

She appeared in every media including radio, TV, stage and film and had the dubious distinction of having some form of censorship committed on her material in all the media.

Her first film was the 1932 *Night After Night* with George Raft. She also appeared in *Diamond Lil*, *I'm No Angel*, *Go West Young Man*, *My Little Chickadee*, and in the '70s, *Myra Breckenridge* and *Sextette*.

(HSM has published two great issues on Mae West, a few are still available. See index of Back Magazines, pg. 30.)



BOOKS

Continued

up artists and studio costumiers.

The second half of the book contains similar information relating to countries around the world. The sections covering France, Germany, Canada and the USA are particularly well documented. For example: classifications in the USA are listed by State. In addition to European and Scandinavian countries, other nations included are Israel, Japan, Australia and South Africa.

The Kemps International Film and Television Year Book is available from the Kemps Publishing Group, 1-5 Bath Street, London EC1V 9QA, England. Price US \$ 65 (air mail).



It was 1973 — when the Louella O. Parsons Award was presented to Producer Ross Hunter for creating the best Hollywood image to the world. Congratulating Mr. Hunter is club member Terry Mayor of Sherman Oaks, and actor Hayden Rorke of Studio City. Previous winners of L.O.P. award were Danny Thomas and Gregory Peck.

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FILM FAN QUIZ

By Stephen W. Anderson

1. In what film did Clark Gable first appear with a moustache?
2. What actors played Johnny Angel, Johnny Eager, Johnny Dark, Johnny Apollo, Johnny Guitar, and Johnny Allegro?
3. What Academy Award-winning songs were introduced by Bing Crosby?
4. In what films did Humphrey Bogart and Lauren Bacall costar?
5. What legendary actress starred in the films *Father Takes a Wife* (1941), *Three for Bedroom C* (1952), and *Nero's Big Weekend* (1956)?
6. Who created the *Puppetoons*?
7. What are the original homelands of Audrey Hepburn, Nina Foch, Osa Massen, Taina Elg, and Ilona Massey?
8. What was notable about the film *Dangerous Moonlight* (1942)?
9. The star of *Congress Dances* was perhaps Germany's most popular actress in the early '30s. Who was she?
10. What comedy team made their film debut in *Dancing Lady*?
11. From what film did the famous line,

"Klaatu berada nikto" come?

12. Who used the names Charles Bogle, Otis Cribblecoblis, and Mahatma Kane Jeeves?
13. For what three films did Deborah Kerr receive the New York Film Critics Award?
14. In the *Good Old Summertime*, *Easy to Wed*, *You Can't Run Away From It*, and *The Opposite Sex* are remakes of what films?
15. What supporting actors made auspicious film debuts in *Laura*, *The Glass Key*, and *The Maltese Falcon*?
16. Who is Adele Palmer?
17. What are the screen names of Emanuel Goldenberg, Julius Garfinkle, Bernard Schwarz, and Ira Grossel?
18. In what films did Claudette Colbert portray a hitchhiker, bathe in asses' milk, and live on a chicken farm? When was she wrapped in a carpet and tried as a witch?
19. Who starred in the Inspector Piper series?
20. Who are the parents of Carrie Fisher, Anne Archer, and Tisha Sterling?
21. Who played the *Three Smart Girls*?
22. What do Mike Mazurki, Preston Foster, and Nat Pendleton have in common?
23. What singer has dubbed the voices of Deborah Kerr, Natalie Wood, and Audrey Hepburn?

24. Who is Mrs. Olson on the Folger's coffee commercials?
25. Whose trademark was lighting two cigarettes at once?

Film Fan Quiz

Answers

1. *Strange Interlude* (1932), although the moustache was on and off for several years afterwards.
2. George Raft, Robert Taylor, Tony Curtis, Tyrone Power, Sterling Hayden, and George Raft.
3. "White Christmas" from *Holiday Inn* (1942), "Swinging on a Star" from *Going My Way* (1944), and "In the Cool, Cool, Cool of the Evening" from *Here Comes the Groom* (1951).
4. *To Have and Have Not* (1944), *The Big Sleep* (1946), *Dark Passage* (1947), and *Key Largo* (1948).
5. Gloria Swanson.
6. Hungarian fantasy filmmaker George Pal.
7. Belgium, Holland, Denmark, Finland, and Hungary.
8. It featured Richard Addinsell's immortal "Warsaw Concerto."
9. British actress Lillian Harvey.
10. The Three Stooges (Moe, Curly, and Larry) then with straight man Ted Healy.
11. *The Day the Earth Stood Still*.
12. W.C. Fields as pen names for his screenplays.
13. *The Adventuress* (1947), *Heaven Knows Mr. Allison* (1957), and *The Sundowners* (1960).
14. *The Shop Around the Corner*, *Libelled Lady*, *It Happened One Night*, and *The Women*.
15. Clifton Webb, William Bendix, and Sidney Greenstreet.
16. Fashion designer who worked for Republic Studios.
17. Edward G. Robinson, John Garfield, Tony Curtis, and Jeff Chandler.
18. *It Happened One Night* (1934), *Sign of the Cross* (1933), *The Egg and I* (1947), *Cleopatra* (1934), and *Maid of Salem* (1937).
19. James Gleason with schoolteacher assistant Hildegard Withers variously played by Helen Broderick, Edna May Oliver, and Zasu Pitts.
20. Eddie Fisher, Debbie Reynolds; John Archer, Marjorie Lord; Robert Sterling, Ann Sothorn.
21. In 1936 film it was Deanna Durbin, Nan Grey, and Barbara Read; in *TSG Grow Up* (1939) Helen Parrish played Miss Read's part.
22. All were professional wrestlers.
23. The remarkable Marni Nixon.
24. Virginia Christine.
25. Paul Henreid who did it in *Now Voyager* (1942).

Venetian's journey to China has been produced in Venice, Italy.

Mandy Patinkin, who won a Tony this year for his role as Cho in *Evita*, stars as Marco Polo. **Anne Bancroft** plays his mother and Sada Thompson is his Aunt Flora. The special will be filmed in Italy, Morocco, Yugoslavia. Israel and the People's Republic of China.

MOVIE CLIPS

Continued

stitution as Minerva Circle in Guadalajara was honored on her 76th birthday at a reception staged by her many Mexican and foreign friends under auspices of the American Society of Jalisco, Mexico . . . **Lawrence Welk** unveiled a bronze, life-size sculpture of himself and dedicated a museum-theater to himself in a bubbly, flower-strewn appearance at his Lawrence Welk Village near Escondido . . . **John Carradine** and **Tippi Hedrin** are appearing in "The Haunted Mirror" was shot in and around Lake Havasu . . .

George Hamilton is playing a dual role in "Zorro and the Gay Blade" shot in Mexico City . . . **George Burns** was honored with the **Louella O. Parsons Award** as the individual who presents the best image of Hollywood to the world. Hollywood Women's Press Club celebrated its 50th anniversary with its' Golden Apple luncheon where the award was present by Harriet Parsons . . . Norman Jewison will produce the 53rd Annual Academy Awards telecast, **The Oscar Awards**, honoring the best film achievements of 1980, will be presented on Monday, March 30, 1981, in the Dorothy Chandler Pavilion of the Los Angeles Music Center. The show will be televised live over the ABC

Raquel Welch filed suit in Los Angeles for \$7,384,440 in lost salary and damages because MGM allegedly breached a contract with her to play a role in "Cannery Row," even though she reported for work as agreed. MGM contends Welch failed to perform the work reliably . . . Anthony

Quinn and Irene Papas will be in Dallas on March 27th to kick off the Opening Night festivities of the Eleventh Annual USA Film Festival to be held March 27th — April 5th. Preview coming issues: Maria Montez & Lex Barker fans watch for HSM's April issue — A super Western — all new material in June. Roy Rogers, John Wayne's last interview. The cowboy favorites.

FILM FESTIVALS

Modern Language Film Festival '81 — Box 623, Middlebury, Vt 05753, Screenings April 30—May 3 at the New York Hilton, NY City. The basis of evaluation will be the validity with which the films express cultural situations of societies that do not speak English.

Academy of Science Fiction, Fantasy and Horror Films — 334 West 54th St., Los Angeles, CA 90037, (213) 752-5811.

For the first time in its 8 year history, the 3,000 member, non profit, tax exempt Academy of Science Fiction, Fantasy and Horror Films has voted 9 special

awards to a motion picture.

Somewhere In Time was voted the following nine awards: Universal Studios, Producer Stephen Deutsch, Director Jeannot Szwarc, Writer Richard Matheson, Costumer Jean-Pierre Dorleac, Actor Christopher Reeve, Actress Jane Seymour, Supporting Actor Bill Irwin, Supporting Actress Susan French.

1981 Birmingham Educational Festival

With entry categories expanded this year to include a full division for videotape productions, the 1981 Birmingham Film Festival promises to be the biggest and best ever.

The BIEFF Board of Directors also announced that this year's "Sadie" award will be presented to the National Geographic Society for its continued outstanding contributions to the educational film community. The Society will be represented at the 9th Annual Festival, scheduled for March 24-28, 1981, by Dennis Kane, Chief of National Geographic's Television/Educational Film Division.

Information on the Festival can be obtained by writing BIEFF, Box 78-SDB, University Station, Birmingham, Alabama 35294.

FESTIVALS SHORT FILM COMPETITION

Dallas . . . Kicking off the 1981 USA Film Festival activities, Festival Executive Director G. William Jones announced today that a call for entries in the USA Film Festival/Rockwell International Short Film Competition has gone out to filmmakers around the country. This annual competition, begun in 1979 and funded by Rockwell International, screens and awards prizes to 16mm and 35mm animated, dramatic, documentary and experimental films by independent and student filmmakers.

Four hours of programming selected from the entries by Dr. Barbara Bryant and a panel of industry experts will be shown on April 3rd during the 11th Annual USA Film Festival to be held in Dallas March 27-April 5.

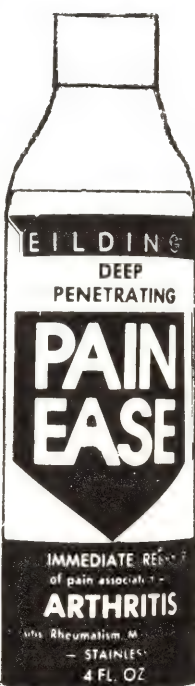
For more information on the competition, write or call the USA Film Festival, P.O. Box 3105, S.M.U., Dallas, Texas 75275, 214/692-2979.

Cinephiles Cinefest — Phil Serling, 215 Dawley Rd., Syracuse, N.Y. 13066. March 13—15 at the Hotel Syracuse. Rare movies to be shown plus other major events.

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Be a stuntman. Send \$5 for information packet. Stunts Galore Academy, Box 518, Palmdale, CA 93550. (10-11-12-'80-'81)

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Wanted: **GLAMOUR PHOTOS.** Buy, sell, trade. Contact **PHOTOGRAPHY**, P.O. Box 3414, Ventura, CA 93006. (2-3-'81)

WANTED: **40's-50's material**, candid snapshots of Marilyn Monroe. Magazines: **FAMILY CIRCLE**-Apr. 26, '46, **PAGEANT**-June '46, **MM BEAUTY SECRETS**-'55, **SALUTE**-Aug. '46, N.Y. **SUNDAY NEWS**-Feb. 15, '53, **COLLIER'S**-Oct. 16, '53, July 9, '54. Barbara Edwards, Route 4, Box 139c, Marietta, Ohio 45750. (2-3-'81)

WANTED: **"WHO'S WHO IN HWD."** annuals. '53, '55. "Movie Pin Ups" magazines circa '53, "Movie Life Yearbooks," "Screenworld", '51, '69, '70, '71, '72. R. Hagen, 4707 Connecticut Ave., N.W. Wash., D.C. 2008 (2-3-'81)

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"WANTED: **Swimming pictures** of Ronald Reagan, Art Linkletter, Richard Arlen, Jackie Gleason, Fernando Lamas and Marta Toren." (2-3-'81)

WANTED: **10" Columbia LPs** from Doris Day films of the fifties. Joe Scadden, 949 Kilburn Ave., Rockford, ILL 61103 (2-3-'81)

Wanted: **'Gone With The Wind'** items. Also Celebrity Paperdolls. State prices. V. L. Homann, 8215 Elrod, Houston, Texas 77017 (2-3-'81)

Wanted: **Alan Ladd**, video or film, exchange or cash. Jim Denning, 3706 Cairnbrook Ct., Columbia, S.C. 29210. (2-3-'81)

WANTED: **Material on Jayne Mansfield**, Joi Lansing, Barbara Nichols and Mamie Van Doren. Bobby Franklin, P.O. Box 558, Clarksville, Georgia 30523. (2-3-'81)

Wanted: **Photos of Jane Mansfield** at Hollywood Publicists Ball and in her Las Vegas nightclub act. Also photos of Mae West in her Las Vegas act. E. Suguro, 4538 34th Ave. S., Seattle, WA 98118. (2-3-'81)

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DORIS DAY — Wanted any Doris Day posters 40 x 60 size. Need Calamity Jane, 1 sheet. Need Man Who Knew Too Much 1956 on beta video. I have large Doris Day collection, would like to hear from others. M. Doyle, 1534 Cambria, E. Lansing MI 48823, 1-517-332-4285. (3-4-'81)

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WANTED: Clippings, sheet music, movie ads, posters, lobby cards, pressbooks, etc. on Judy Garland. I have many clippings, movie ads, on all movie stars for sale or trade from 30's, 40's & 50's. Robin Cook, 4357 Albert St., Oakland, CA 94619. (2-5-'81)

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by Kirk Crivello



Rosemary La Planche, as she appeared in 1943 as an RKO starlet.

Rosemary La Planche

Rosemary La Planche's fortune was in her face, which had the map of California etched on it—blonde, rosy-cheeked, bursting and ambitious. A dancer since childhood, she was born in Glendale, California. At two (1927), she triumphed in the *Los Angeles Herald-Express*' better baby contest. A year later, she made her film debut in a W.C. Fields comedy, *Tillie's Punctured Romance*. As a teenager, she had minor roles in Deanna Durbin's *100 Men and a Girl* (1937) and *Mad About Music* (1938). In 1940, while attending John Marshall High School, she won the Miss California contest. In Atlantic City, she placed first runner-up and won a six-month modeling contract in New York. She finally became Miss America of 1941 at sixteen and publicized as the pageant's first ideal movie type. Rosemary made personal appearances throughout the U.S., including seven weeks at the Radio City Music Hall, and an elaborate color test at 20th Century-Fox, resulting in an RKO contract (1942-44). She set the pattern for other Miss Americas to skirt the edge of show business—Jo-Carroll Dennison, Marilyn Buford, Lee Meriwether, Mary Ann Mobley and Phyllis George. "Being Miss America opened some doors," she would say later, "but then, everybody you meet has an image of Miss America, and whatever that might be, it includes the thought she cannot act. As a former Miss America, I also had a certain value to the studio that did not help me. They would send me out on the road to publicize RKO pictures, and somebody else would get the good roles back in Hollywood." She finally got to display her talents, thespic rather than physical, in two

PRC epics, *Stranger of the Swamp* and *Devil Bat's Daughter* (1946). She leaped on the serial queen bandwagon in *Jack Armstrong, The All-American Boy* and *Federal Agents vs. Underworld, Inc.* In 1947, she married producer Harry Koplan. They starred in three CBS shows, "The Koplan-La Planche Show," "You're Never Too Old" and the most popular "Meet the Missus." She won the title of "Miss Emmy" from the Academy of Television Arts and Sciences in 1951. Later, she appeared in TV commercials for cosmetics, vitamins, and a savings and loan bank. When she died on May 6, 1979, at the Glendale Adventist Hospital after a long illness, Rosemary had become a noteworthy figure in the art world, holding one-woman shows of oils and landscapes. Surviving are her mother, sister Louise La Planche, an ex-Paramount actress, a daughter and son. ☆



Erin O'Brien-Moore in WB's *The Life of Emile Zola* in which she was the street girl who inspired Zola's (Paul Muni) fictional character of Nana.

Erin O'Brien-Moore

Erin O'Brien-Moore reached the apex of her film career opposite Paul Muni in *The Life of Emile Zola* and with Humphrey Bogart in *Black Legion* (1937) before her career was cut short by a tragic accident. At a New York restaurant (1939), a cigaret ash accidentally landed on her gown, enveloping her in flames. She spent years undergoing plastic surgery, meanwhile continuing on radio's "John's Other Wife" and "Big Sister." Born in Los Angeles, May 2, 1908, she received acclaim on Broadway in *Street Scene* (1928) and *Tortilla Flat*. On TV, she was Charlie Ruggles wife in ABC's "The Ruggles" and Nurse Choate on "Peyton Place." She died May 3, 1979, at the Motion Picture Country Hospital. ☆

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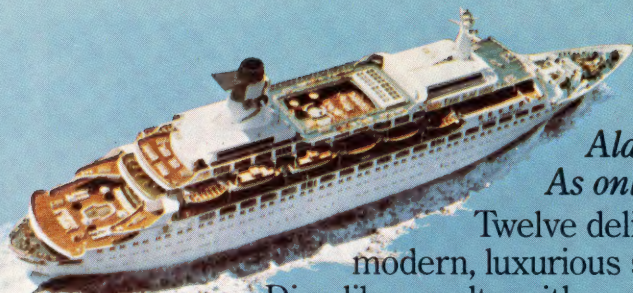
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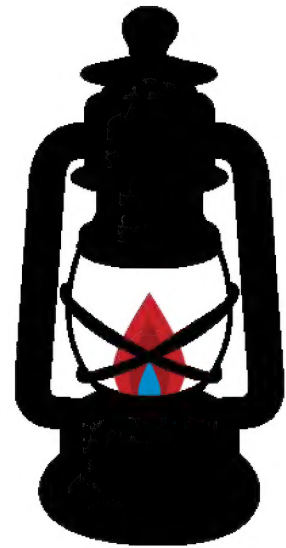


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